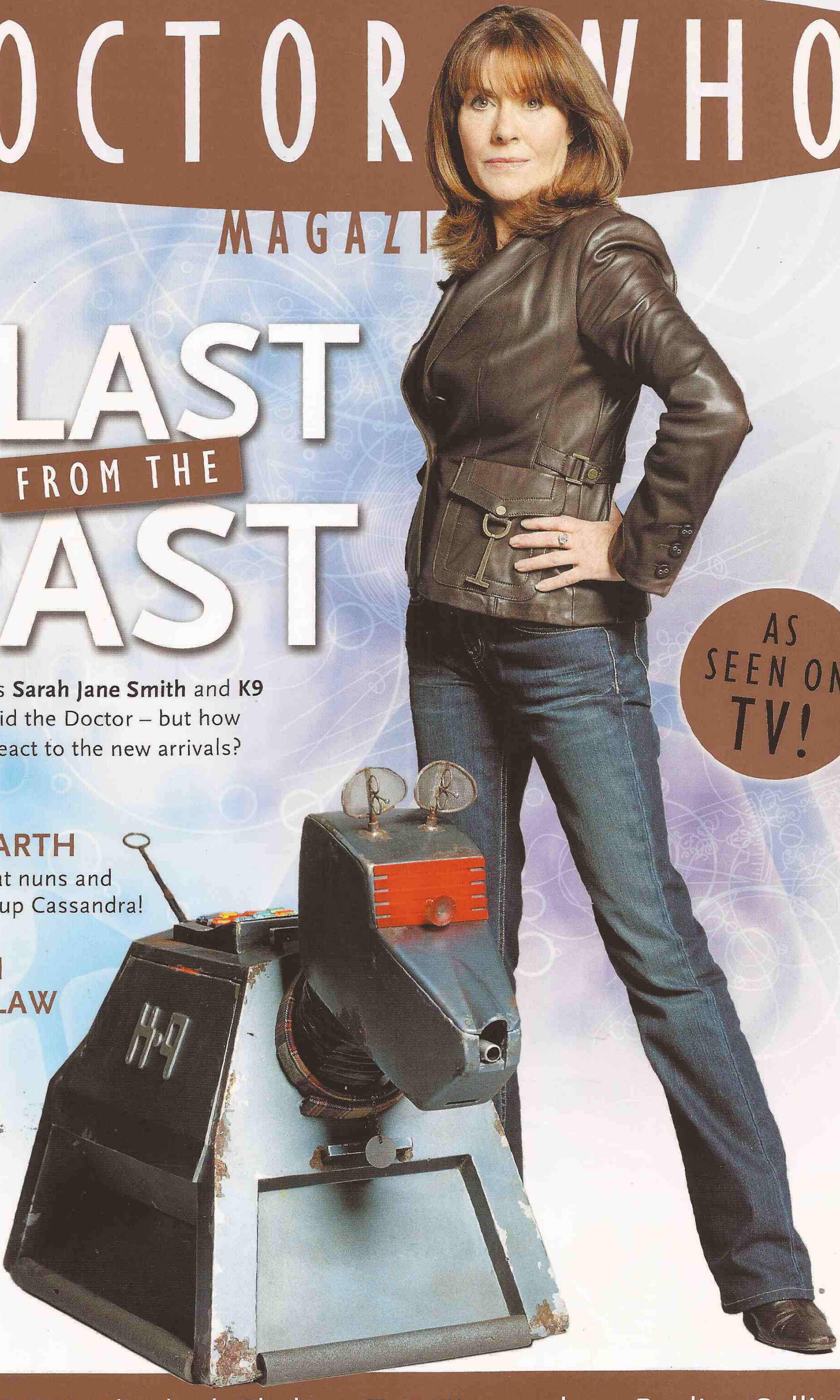
ISSUE 369 | 24 MAY 2006 | UK £3.99 | US $7.99

DOCTOR WHO
MAGAZI



BLAST FROM THE PAST

Old friends **Sarah Jane Smith** and **K9** return to aid the Doctor – but how will Rose react to the new arrivals?

AS SEEN ON TV!

NEW EARTH
Creating cat nuns and glamming up Cassandra!

TOOTH AND CLAW
Werewolf? Here wolf!

INTERVIEWS: Elisabeth Sladen • Zoë Wanamaker • Pauline Collins

DWM speaks exclusively to the three leading ladies making a return visit in Series Two!

www.scificollector.co.uk

FREEPHONE
ORDERLINE
0800 975 4581
FROM OVERSEAS
0044 207 836 2341
FAX 0207 240 5419

THE STAMP CENTRE
79 STRAND LONDON WC2R ODE
OPEN MON - SAT 9.30am-5.00pm
TRADE ENQUIRIES WELCOME

THE DOCTOR WHO EXHIBITION
THE RED DRAGON CENTRE
ATLANTIC WHARF CARDIFF
(SHOP AND EXHIBITION ONLY, NO MAIL ORDER FROM CARDIFF)
OPEN 7 DAYS A WEEK 11.00-8PM

£1 OFF ADMISSION TO THE CARDIFF EXHIBITION
ON PRESENTATION OF THIS VOUCHER
- NO PHOTOCOPIES

SOCK IT TO THE DALEKS

MENS SIZE 6-11

2 PAIRS OF DALEKS SOCKS JUST £9.95 + £1 P&P

MENS SIZE 6-11

2 PAIRS OF TARDIS SOCKS JUST £9.95 + £1 P&P

KIT OUT THE BEDROOM

SINGLE DUVET & PILLOWCASE £24.95
72" DROP CURTAINS (66" WIDTH) £39.95
BEAN BAG £29.95
ALL ITEMS + £4 P&P OR POST FREE WHEN YOU BUY ALL THREE

DALEK TALKING ALARM CLOCK

£17.95 + £2 P&P

ILLUMINATING WALL CLOCK

BOTH DUE END OF MAY

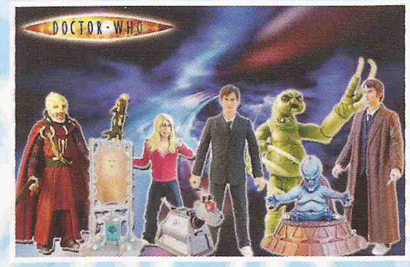
£19.95 + £2 P&P

KIDS TSHIRTS & BACKPACKS

JUST £9.95 +£1 PP EACH SMALL (5/6) MEDIUM (7/8) LARGE (9/10) XL (11/12)

DALEK OR TARDIS BACKPACKS JUST £9.95 + £2.50 P&P

NEW 5" ACTION FIGURES



SET OF 8 DIFFERENT AS SHOWN - JUST £49.95 +£5 P&P

KIDS DALEK PYJAMAS

THESE WILL REALLY PUT A SMILE ON THE KIDS' FACES
SMALL (5/6)
MEDIUM (7/8) LARGE (9/10)
JUST £12.50 + £2 P&P

THE INFRA RED REMOTE TALKING 8" MOVIE DALEKS

THREE GREAT COLOURS £29.95 EACH + £4 P&P OR £89.85 POSTFREE THE SET OF 3.

SERIES 2 COMMEMORATIVE FIRST DAY TRANSMISSION COVER

JUST 2,500 NUMBERED EDITIONS AVAILABLE - COLLECT THE WHOLE SERIES JUST £9.95 + £1 P&P. THIS GREAT NEW LIMITED EDITION COVER WILL BE POSTMARKED ON THE DATE THE NEW SERIES GOES TO AIR.

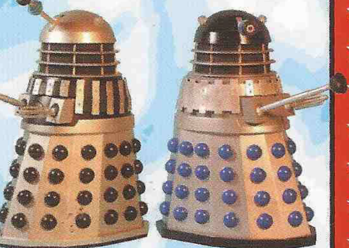
Now you can collect the whole set of covers from the new series. Subscribe to the series and we will supply a ***FREE*** Cover Album worth £14.95. Unsigned covers are £9.95 (+ £1 P&P) signed examples are £14.95 (+£1 P&P). Contact us now to reserve your collection (some series 1 covers are still available)

2½" REMOTE CONTROL K9

WITH DOCTOR WHO FIGURE (DUE END APRIL)

£19.99 + £4 P&P

THE "DEATH" AND EVIL 2006 REMOTE CONTROL 12" DALEKS



DUE MAY 2006

PRE-ORDERS QUALIFY FOR FREE CARRIAGE JUST £49.95 EACH

GENESIS OF THE DALEKS SIGNED COVER

LIMITED EDITION OF 500

THIS GREAT NEW COVER COMPLEMENTS THE GENESIS OF THE DALEKS DVD RELEASE - SIGNED BY TOM, TERRY AND PETER. A WONDERFUL COLLECTORS ITEM £34.95 + £1 P&P

REMOTE CONTROL TALKING 12" DALEKS

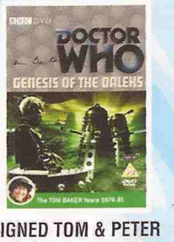
THEY'RE ALL BACK IN STOCK JUST £49.95 + £5 P&P OR BUY ANY TWO FOR £99.90 *POSTFREE*

DUE LATE MAY. WOW!

THE BIN THAT TALKS!! ☺

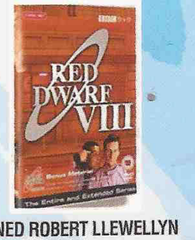
THE TALKING DOCTOR WHO BIN JUST £18.95 + £2 P&P

GENESIS OF THE DALEKS



SIGNED TOM & PETER JUST £24.95 POSTFREE

RED DWARF 8 DVD



SIGNED ROBERT LLEWELLYN JUST £22.95 POSTFREE

PULL TO OPEN

DOCTOR·WHO MAGAZINE

I FEEL I SHOULD START WITH A GENERAL APOLOGY to those of you who are already sick of seeing my big fat bald head cropping up on every *Doctor Who* spin-off show going, and generally lowering the tone. Yes, I know, I'm fed up of watching me too!

But I have to say I had a whale of a time recording *Companion Academy* at the start of April, even though getting up at 6am and staring at some tiny TV screens in a cupboard for three long days might not seem the height of glamour. I've never judged anything before (well, not publically at least – privately, of course, I'm deeply opinionated about everything and *know* I am right!) so the fragile dreams of eight tiny children being left in my gnarled hands was a bit frightening. Typically, Russell T Davies was on hand with some advice-by-text: "You must be like Sharon Osbourne," the wise one cautioned, "All dangerous glamour and nails." Ah. Right.

I'll tell you what, though, they have it easy on *Fame Academy* or *The X Factor* or, um, *The Apprentice*. Cos they don't have to vote off tiny, doe-eyed, innocent children, who are having the time of their young lives in a TV studio. Oh, there were tears before bedtime! And that was just me, Abbi and Jeremy.

Obviously I can't tell you who won, but what impressed me no end was how clever and funny the cadets were, and how up for the (frequently horrible) tasks they seemed to be. But what *scared* me no end was how much they knew about *Doctor Who*! I'd sort of forgotten that back when I was eight or nine, I'd also memorised masses of useless *Who*-related facts and figures, and pored over past issues of **DWM** for interesting tidbits, so when some of the *Companion Academy* kids started asking really detailed questions about continuity, and the TV Movie and *The Betrothal of Sontar*, I shouldn't really have been as startled as I was.

Cos it gets you young, this *Doctor Who* bug. And it never lets go. Just ask muggins here!

Clay

EDITOR CLAYTON HICKMAN
DEPUTY EDITOR TOM SPILSBURY
DESIGN JAMES CLARKSON & PERI GODBOLD

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL
THANKS TO
John Ainsworth, Jan Arwen-Jones, Pauline Collins, Phil Collinson, Paul Condon, Paul Cornell, Russell T Davies, Rob Francis, Julie Gardner, James Goss, Ian Grutchfield, James Hawes, Claire Jones, Moray Laing, Kate Lawson, Jamie Lenman, Tom MacRae, Steven Moffat, Harriet Newby-Hill, Jennifer Norton, Adam Page, Matthew Parkes, Jo Pearce, Cassandra Power, Helen Raynor, Jane Record, Justin Richards, Gareth Roberts, Zoe Rushton, Edward Russell, Gary Russell, Gillane Seaborne, Elisabeth Sladen, Louise Snell, Paul Spragg, David Tennant, Alex Thompson, Zoë Wanamaker, Simon Winstone, BBC Drama Publicity, BBC Worldwide and bbc.co.uk.
DISPLAY ADVERTISING
orange 20 advertising sales
email: panini.adsales@o20.co.uk

Doctor Who Magazine™ Issue 369.
Published April 2006 by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBCtv 2006. *Doctor Who* logo ™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines and Comic Strip Sumission Guidelines are available by sending an SAE to the editorial address. Printed in the United Kingdom.

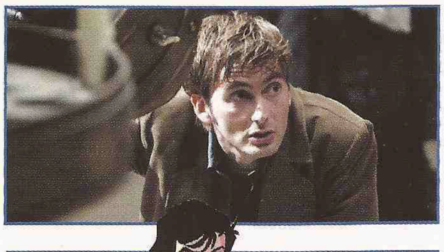
DWM Puzzles #1: *The Trial of the Four!* Dr Who is in a crowded bar on a busy Saturday night. He has ordered four drinks, one for himself and one each for his three companions, Tegan, Nyssa and Harry. But with four drinks to carry, there is a danger of sloshing warm beer all over his jumper. So should Dr Who deliver them in two shifts and risk a second dangerous journey to and from the bar? Or should he undertake The Trial of the Four, attempting to steer a path through the noisome rabble without spilling the four pints cupped precariously in his hands? Answer on page 11.

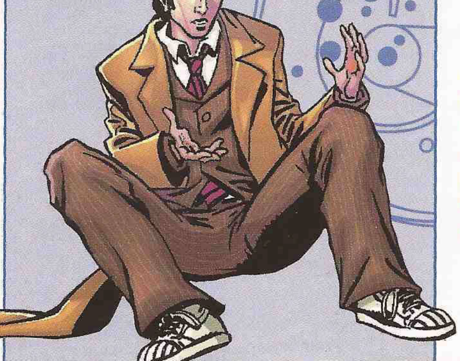
Newstrade distribution: Marketforce (UK) Ltd 020 7907 7728. ISSN 0957-9818

recycle
When you have finished with this magazine please recycle it.

SARAH JANE INVESTIGATES

12 She was the best-loved *Doctor Who* assistant of all, accompanied two classic Doctors, and even got her own spin-off show. Now, 30 years after she first stepped aboard the TARDIS, Sarah Jane Smith is back. Actress **Elisabeth Sladen** tells us what it's like to do the time warp again...





19 NEW SERIES PREVIEWS
21 An exclusive sneak-peek at *School Reunion*,
60 *Girl in the Fireplace* and *Rise of the Cybermen*

22 BBC BOOKS
As the Tenth Doctor and Rose are brought to book this month, we speak to the authors.

26 SET REPORT: *NEW EARTH*
Cat nurses, plague zombies, and mind-swapping, as we visit the set of Episode 1!

37 COMIC STRIP: *F.A.Q.* Part One
The start of a brand-new adventure, by Tony Lee and Mike Collins.

50 SET REPORT: *TOOTH AND CLAW*
Off up to Scotland (well, sort of) for a look behind the scenes of Episode 2, plus a chat with almost-companion Pauline Collins!

REGULARS:

04 GALLIFREY GUARDIAN
09 MATRIX DATA BANK
10 DWMAIL
46 THE TIME TEAM *Meglos* and *Full Circle*
62 AUDIO ADVENTURES *The Kingmaker*
64 OFF THE SHELF
66 PRODUCTION NOTES by Russell T Davies

GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

Exclusive! Russell T Davies tells **DWM** who'll be joining him to write the scripts for the 2007 series of *Doctor Who*

SERIES 3 WRITERS UNVEILED!

Photo © Rex Features/Huw John

WHILE THE NEW SERIES CONTINUES airing on BBC One, plans are well underway for the *next* series – due to begin recording later this year, for transmission in 2007. Executive producer Russell T Davies tells **DWM**, "We've been planning Series Three for many months now – ever since it was commissioned, in fact, way back at the end of Series One. We're still in a state of flux, with one or two episodes yet to be confirmed, cos we're still at that stage of swapping ideas and suddenly having new, exciting thoughts, involving our Art Department and the Mill! So there's still a gap or two, and we might yet approach other writers for one-off episodes. Nevertheless, almost all the scripts have now been commissioned. Some of the writers have been working away for months! We've got a great combination of current writers, a return from Series One, and a couple of names which are new, but not exactly brand new, because they've been heavily associated with *Doctor Who* for quite some time now!

"Out of the 14 episodes to come – that's another Christmas Special, and a regular series of 13 episodes – I'll be writing the Christmas episode, plus Episode 1, and then three or four more. And, as we've already discussed, Stephen Fry's episode, which was first commissioned for Series Two, will now appear in Series Three.

"And the new commissions are..."

STEVEN MOFFAT

Russell T Davies says: "Of course! We'd happily beg 57 episodes off the man, but he's too busy with his new series, *Jekyll*, for BBC One. But it's an honour and delight to think that we'll get at least another 45 minutes out of him! This is actually an idea which Steven came up with way back in the planning of Series One, and at last its time has come. But given his schedule, and his acclaim, it's wonderful to know that Steven's happy to return to us."

Steven Moffat says: "Series Three! Or Series 29, or whatever it is! After nearly 15 years of writing shows that are not as good as *Press Gang*, I now look forward to a long and nourishing future of writing shows that are not as good as *The Empty Child*. And seeing as I'm here, can I just clear up one thing, once and for all, for the many people who have asked me, or are planning to ask me in the future – absolutely, yes! I AM your Mummy!"

Previous Doctor Who credits *The Empty Child/The Doctor Dances* (2005); *The Girl in the Fireplace* (2006); *The Curse of Fatal Death* (1999, *Comic Relief* spoof); *What I Did on My Christmas Holidays by Sally Sparrow* (*Doctor Who Annual 2005*)

Other TV writing credits *Press Gang* (1989-93); *Joking Apart* (1991-95); *Murder Most Horrid* (1994); *Chalk* (1997); *Coupling* (2000-2004); *Coupling* (US pilot 2003); *Jekyll* (2006)

Steven's favourite Doctor Who story: "Oh, today I think it's *Rose*, mainly for the script: writing masterclass, 50 pages which somehow take that daft old impossibly dated sci-fi show off UK Gold, and with writing so good it's invisible, makes it, in the blink of an eye, part of the Saturday Night mainstream, all brand new and modern and Watched By Girls. Hate to suck up to the boss, but Russell did this all on his lonesome, and you really can't see the join. Unlike with his wig. And his nose. (With a heavy sigh, the enormous Welshman summoned his Blue Pen slave...)"

PAUL CORNELL

Russell T Davies says: "And it's a two-parter! We decided it was time to give Paul room to let his remarkable imagination fly and expand. The whole production team loved *Father's Day*, and we're all mighty proud of what Paul achieved in that script, so it's fantastic to welcome him back. We've been discussing this since 2005, and many a meeting has already taken place. Paul's working away right this very second, and I can't wait to see his take on the Tenth Doctor!"

Paul Cornell says: "I'm delighted to be back. The production office has been tremendously kind to me in the meantime, sending Dalek gifts at Christmas and inviting me along to the Series Two première, but nothing matches the thrill of getting to grips with the show itself again. Now I'm on my way to being Louis Marks rather than William Emms!"

Previous Doctor Who credits *Father's Day* (2005); *Timewyrm: Revelation* (1991, Virgin Books novel); *Love and War* (1992, Virgin Books novel); *No Future* (1994, Virgin Books novel); *Goth Opera* (1994, Virgin Books novel); *Human Nature* (1995, Virgin Books novel); *Happy Endings* (1996, Virgin Books novel); *The Shadows of Avalon* (2000, BBC Books novel); *The Shadow of the Scourge* (2001, Big Finish audio drama); *Seasons of Fear* (2002, Big Finish audio drama); *Scream of the Shalka* (2003, webcast/BBC Books novel); *The Chameleon Factor, Emperor of the Daleks, Time and Time Again, Seaside Rendezvous, Metamorphosis* (**DWM** comic strips); *The Masks of Makassar* (*Doctor Who Annual 2005*)

Other TV writing credits *Children's Ward* (1996-99); *Coronation Street* (1996); *Wavelength* (1996-97); *Springhill* (1997); *Love in the 21st Century* (1999); *Doctors* (2000); *Casualty* (2001-03); *Born and Bred* (2003); *Holby City* (2004); *Robin Hood* (2006)

Paul's favourite Doctor Who story: "*Horror of Fang Rock*. It's got a perfect structure, and has great fun along the way."

► p12

Elisabeth Sladen tells **DWM** all about the return of Sarah Jane.

► p22

The latest *Doctor Who* novels published by BBC Books previewed...

► p66

Russell T Davies gives us all the latest gossip in *Production Notes*...

GARETH ROBERTS

Russell T Davies says: "At last! An episode from the man himself. Gareth's become such a part of the BBC Wales team already – writing a Ninth Doctor novel and the Tardisodes, let alone the **DWM** comic strip – that I suspect he's got a sleeping bag on the floor outside Julie Gardner's office. Seriously though, I've been a fan of Gareth's work ever since his *New* and *Missing Adventures* novels for Virgin Publishing, and we've just been waiting for the right idea to come along. Gareth met with us in Brighton at the BBC Showcase and stunned us with the scope and originality of his ideas."

Gareth Roberts says: "You can go ahead and print the *Gallifrey Guardian* headline 'OLD ROBERTS PULLED OFF SUBS BENCH – second 6 ft 4 Welsh gaylord to write for show'. Russell had me booted out by Hoppit the BBC Wales security man so many, many times during Series One and Two, and in the end he just caved in. Seriously, I couldn't be happier with the story I'm doing, and I'm very grateful for this chance. I'm now going to try to fulfil my other childhood ambition and transform myself into a Womble."

Previous Doctor Who credits *Tardisodes* (2006, mobile phone content); *Attack of the Graske* (2005, BBCi interactive game); *The Highest Science* (1993, Virgin Books novel); *Tragedy Day* (1994, Virgin Books novel); *The Romance of Crime* (1995, Virgin Books novel); *Zamper* (1995, Virgin Books novel); *The English Way of Death* (1996, Virgin Books novel); *The Plotters* (1996, Virgin Books novel); *The Well-Mannered War* (1997, Virgin Books novel); *Only Human* (2005, BBC Books novel); *I Am a Dalek* (2006, BBC Books Quick Reads novel); *The One Doctor* (2001, Big Finish audio drama); *Bang-Bang-a-Boom* (2002, Big Finish audio drama); *The Lunar Strangers, Operation Proteus, Target Practice, Plastic Milennium* [sic], *The Seventh Segment, Doctor Who and the Nightmare Game, The Love Invasion, A Groatsworth of Wit, The Lodger* (**DWM** comic strips); *Doctor Vs Doctor* (*Doctor Who Annual 2005*); *Voice from the Vortex!* (**DWM** text story)

Other TV writing credits *Springhill* (1996); *Coronation Street* (1997); *Emmerdale* (1999); *Brookside* (1999-2001); *Randall & Hopkirk (Deceased)* (2001); *Swiss Toni* (2003-04); *Swinging* (2005-06)

Gareth's favourite Doctor Who story: "Can't say *City of Death*, because that would be a predictable choice. Can't say *The Power of the Daleks* because I've only heard it and it might have looked like *Play Away*. Can't say *Bad Wolf/The Parting of the Ways* because everyone would say I was crawling. Can't say *Sapphire & Steel: Adventure 6*, because it isn't a *Doctor Who* story. So I'm plumping for *Carnival of Monsters*, because Robert Holmes was a genius and it's imaginative, funny, scary, weird, and like all the best *Doctor Who* stories, utterly and unashamedly unlike anything else ever."

HELEN RAYNOR

Photo © Rex Features/Huw John

Russell T Davies says: "A two-part story from the *Doctor Who* script editor! As we revealed last issue, we asked Helen for a *Torchwood* script, which turned out to be stunning. So it was then a vital and obvious choice to ask her to contribute to *Doctor Who*. Thank God she said yes! I'm so pleased about this, because Helen understands the show and the workings of the BBC so well, and it's just brilliant to find such a bloody good writer sitting right under our noses."

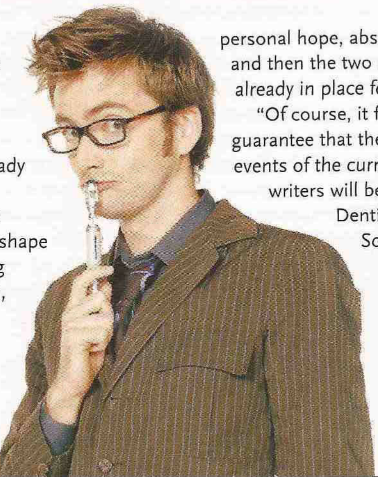
Helen Raynor says: "Wow. Can you *imagine* what I was like when Russell asked me to have a go? I think I stopped breathing – if he'd got down on one knee and proposed I couldn't have been more surprised! It's insanely exciting, and an extraordinary opportunity. Russell talked through some story 'ingredients' with me, and I've got the bare bones of a two-part outline worked out – it should be scary, fun, funny, and I expect there'll be some running around in corridors. And I've got some BRILLIANT monsters!"

Previous Doctor Who credits Series script editor (2004-present)

Other TV/radio credits *Doctors* (2002-2004, script editor); *Cake* (15-minute strand of *Brief Encounters*); *Running Away with the Hairdresser* (2005, Radio 4); *Torchwood* (2006, writer and script editor)

Theatre writing credits *Waterloo Exit Two* (2003, Young Vic); Helen has also been commissioned to write a theatre play for Soho Theatre/Sgript Cymru for later in 2006.

Helen's favourite Doctor Who story: "Please, please can I nominate two favourite stories, one from the old, one from the new? Or does that just make me a bit of a tart? Anyway – from the old series, *The Robots of Death*. I just think it's a beautiful story. I love the scope of it – it's intelligent and moving, and the production is gorgeous. Elegant and scary... From the new series, *The Parting of the Ways*. Reading the first draft made me cry – then I'd keep sneaking up to the edit and watching bits of it as Joe Ahearne edited it against the clock, and watching it all come together sent shivers down my spine. When I watched it at home, everyone was in tears. It still seems extraordinary that the series got to such an epic scale and emotional depth after just 13 episodes."



AS WELL AS THESE SCRIPTS THAT WILL DEFINITELY make up next year's series, there have also been some extra commissions, as Russell explains:

"We've also taken on board some over-commissions, meaning that we've actually started work on 16 scripts in total, using a further couple of writers other than those already on the list. I won't name them yet, you'll just have to keep reading **DWM**! This gives us the flexibility to mix and match stories, depending on how each script progresses, so I can shape the series as scripts come in, and the feel of the whole thing develops. It's quite a luxury to be in this position, and again, it's a sign of the BBC's continuing support that we're allowed to do this. Hopefully, we'll get a Series Four commissioned – though I must stress, that's just a personal hope, absolutely nothing has been decided yet within the BBC – and then the two remaining scripts will ensure that we have material already in place for the fourth run, and everyone's stories will get made.

"Of course, it feels strange talking about Series Three, when we can't guarantee that the Doctor and Rose will even survive the extraordinary events of the current series. If a terrible fate befalls them both, then the writers will be quickly briefed to start writing the adventures of the Dentist and his companion Floof. Anything could happen! So keep watching!"

For all the latest news on the current *Doctor Who* series, turn the page... >>

OTHER NEWS

NEW SERIES PRESS LAUNCH

The press launch for the new series of *Doctor Who* took place on Tuesday 28 March, at Cardiff's Millennium Centre, with a screening of *New Earth* and question-and-answer sessions with David Tennant and Billie Piper. After the launch, many newspapers ran reports stating that both David and Billie had indicated they will be returning for the next series. At present, however, there has been no official confirmation from the BBC about who will be coming back for Series Three. Both actors were remaining tight-lipped over how the present series ends, with David saying, "We haven't even done the end of it [*Doomsday*] yet so can't for definite say if any of us are coming back!"

A second press launch took place on Thursday 6 April in Glasgow, with a screening of *Tooth and Claw*. *New Earth* aired on BBC One on Saturday 15 April at 7.15pm, and next issue's *Public Image* will report on the ratings for the first few episodes of the series.

MORE ADVENTURES

Doctor Who Adventures' Assistant Editor Moray Laing has told **DWM** about the new issues of the magazine for younger *Doctor Who* fans. Issue 2, on sale now, features a fact-file about Rose, and a behind-the-scenes look at *New Earth* with the *Confidential* team. The 'Doctor's Data' section features the Slitheen, you can make an Empty Child mask, and there's a new comic strip, *Mirror Image* by Jac Rayner. The issue also has a free Slitheen 'Gas Exchange' (a whoopee cushion) and a set of holgraphic stickers.

Issue 3, on sale Wednesday 3 May, introduces Sarah and K9, examines *Tooth and Claw*, interviews Dalek and Cybermen voice actor Nicholas Briggs, takes a look at the TARDIS, and shows you how to build K9...

More cast revealed for Episode 10 – and more awards nominations...

MORE FOR MONSTERS!

ALTHOUGH FILMING ON THE PRESENT SERIES has now finished, the *Doctor Who* production team has told **DWM** about a few new cast members.

Producer Phil Collinson tells us, "The remarkable cast list for Episode 10 hasn't finished yet – and I mustn't tire of saying, thanks so much to our casting director, Andy Pryor, and his assistant, Andy Brierley, for these extraordinary names. They really are amazing. In addition to Peter Kay, Marc Warren and Shirley Henderson, *Love & Monsters* features Simon Greenall [pictured right], who might be familiar to viewers as the faithful Michael from *I'm Alan Partridge*. Then we've got Moya Brady, who was until recently a regular on *The Bill*. Moya had been asking for a part in *Doctor Who*, and I'm a very big fan of her work, so it was a delight to be able to oblige! Also, we're happy to welcome on board Kathryn Drysdale, who's a well known face from *Two Pints of Lager and a Packet of Crisps* on BBC Three, in which she plays Louise. What a list! It's an incredible cast, in a very different and exciting episode."

Also confirmed for a cameo appearance in *Army of Ghosts* – along with Derek Acorah, Trisha Goddard and Barbara Windsor – is presenter Alistair Appleton.

LAST ISSUE WE CONFIRMED THAT DOCTOR WHO had been nominated for a BAFTA – the Pioneer Audience Award for Best Programme of 2005. The show has now also been shortlisted in the Best Drama Series category, where it faces competition from *Shameless*, *Bodies* and *Spooks*. These BAFTA nominations are the first for *Doctor Who* since 1977, when the show was nominated for Best Children's Series. The ceremony takes place on 7 May, but until then you can vote in the Pioneer Award by visiting *www.pioneer.co.uk/uk/campaign/news/bafta.html* ... making sure you vote for *Doctor Who* of course!

Doctor Who also received a huge 14 nominations in the BAFTA Cymru Awards, the results of which were due to be announced on 22 April – after this issue of **DWM** went to press. Full details next month.

Meanwhile, there were more nominations for *Doctor Who* at the Hugo Awards – the 'Oscars' of the international sci-fi community. The series has picked up an unprecedented three nominations in the same category: *Dalek* by Robert Shearman, *Father's Day* by Paul Cornell, and *The Empty Child/The Doctor Dances* by Steven Moffat are all nominated in the Best Drama – Shortform category, where they face competition from *Battlestar Galactica: Pegasus*, *Lucas Back in Anger*, *Prix Victor Hugo Awards Ceremony*, and *Jack-Jack Attack*. The ceremony takes place in California on 26 August.

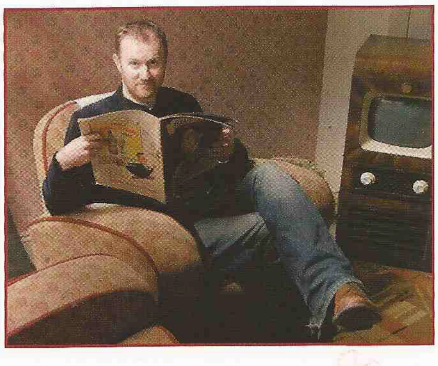
Paul Cornell says, "Being nominated for a Hugo was a lifelong dream of mine, one I didn't imagine would come true so quickly. It's really a huge deal for me. I'm also very pleased that I'm sharing the experience with mates like Rob and Steven. I'm sure we're going to have a wonderful time at the awards night together!" Rob Shearman adds, "I'm so excited because I get to wear a suit. When I last wore a suit it was my wedding day and I won *nothing*, so I'm hoping for better luck this time." "I hope Rob and Paul lose," says Steven Moffat.

Finally, the *Doctor Who Complete First Series* box set has won an award at the DVD Association's Excellence awards in California – the only non-American release to be honoured in its category. Ross McGinley, Production Manager at 2|entertain Ltd, commented: "To win at the DVDA Excellence Awards is a really significant achievement. It is the only awards ceremony of its kind and for our title to win against fierce global opposition is a fantastic result."

All the latest news on **Doctor Who Confidential** and **Totally Doctor Who**...

OVER ON BBC THREE...

DOCTOR WHO CONFIDENTIAL PRODUCER Gillane Seaborne has given **DWM** more news of new episodes of the BBC Three documentary series, which airs at 8.00pm on Saturdays, immediately after each *Doctor Who* episode finishes on BBC One. The series is narrated by actor/writer Mark Gatiss, pictured left on set for his new *Doctor Who* episode – *The Idiot's Lantern*. Full details of *Confidential* Episodes 5, 6 and 7 can be seen in the box to the right. *Doctor Who* and *Doctor Who Confidential* are both repeated on Sunday evenings on BBC Three, starting at around 7pm.



Meanwhile the Children's BBC series *Totally Doctor Who*, also produced by Gillane, is continuing every Thursday afternoon at 5.00pm on BBC One. The magazine show, hosted by Barney Harwood and Liz Barker, features behind-the-scenes reports from *Doctor Who*, activities in the studio, and, of course, the 'Companion Academy', presided over by *Fame Academy*'s Jeremy Milne, stuntwoman Abbi Collins and **DWM** editor Clayton Hickman [*I'd wondered where he'd disappeared to – Dep Ed*].

Totally Doctor Who is repeated on the CBBC Channel at 6.30pm on Saturdays, and at lunchtime on Mondays.

DOCTOR·WHO CONFIDENTIAL

5 CYBERMEN

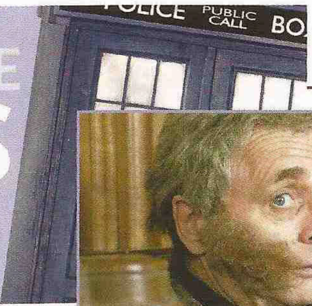
Doctor Who Confidential welcomes back the terrible Cybermen – making their return after almost 20 years. Neill Gorton and his team chat about bringing the metal monsters back to life, as well as looking back to their 1960s origins.

6 MICKEY SMITH: FROM ZERO TO HERO

A look at the journey Mickey Smith has taken over the past two series. Featuring key backstage scenes in his final episode, actor Noel Clarke provides an insight to life on set and beyond...

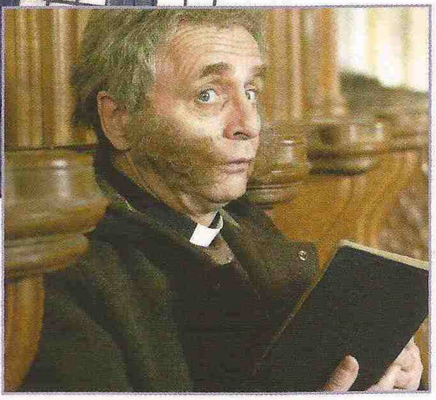
7 THE WRITER'S TALE

Mark Gatiss, writer of *The Idiot's Lantern*, takes *Doctor Who Confidential* through the writing process, and explains the thrill a writer feels as his words come to life on set.



BEYOND THE TARDIS

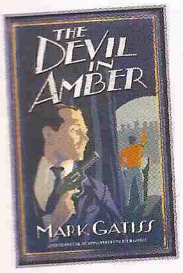
DOMINIC MAY tells us what **Doctor Who**'s movers and shakers have been up to away from the series...



WHO'S NOT A PRETTY POLLY?

According to *www.david-tennant.com* **David Tennant** will not star in ITV1's *The History of Mr Polly*, despite a 10 March ITV announcement, but before the next series of *Doctor Who*, there will be a new project – details to follow. His BBC Two *Ready Steady Cook* appearance was on 12 April, while he was a judge on BBC Three's *New Film Maker* Awards on 23 March, attended the 2006 *Empire* Awards on 13 March and was the April cover star of *Glamour* magazine.

STARTER FOR DR GATISS



Mark Gatiss, now a real Doctor, following bestowal of an honorary doctorate of letters from Huddersfield University, is Bamber Gascoigne in forthcoming romantic comedy *Starter for Ten* and reports the old *University Challenge* set was recreated for the movie "and it was really spooky to walk on dressed as Bamber." *Funland* comes to DVD on 26 June while his sequel to his *Vesuvius Club* novel *The Devil in Amber* is scheduled for 6 November publication. He can be heard in Series Two of Radio 4's **Nicholas Briggs**-directed *Nebulous* until 10 May (**Peter Davison** was Dr Diplodocus in the 5 April launch episode).

CARRY ON COLIN

Colin Baker's *Strangers on a Train* tour continues with the Salford Lowry Theatre (29 May-3 June – Box Office 0161 876 2000), the Sheffield Crucible (5-10 June – 01142 2496000) and the Wycombe Swan (12-17 June – 01494 512000). More to follow. **Bonnie Langford** remains with *Chicago* until 17 June, not appearing on 13 and 18 May and 3 and 9 June due to her *Short & Curly* dates with Sandi Toksvig at London's Bloomsbury Theatre, the Fowey Daphne du Maurier Festival, Swindon's Wyvern Theatre and the Wycombe Swan. They also play the Grassington and Henley Festivals on 20 June and 5 July.

BANG-BANG-A-REUNION

Sylvester McCoy stars in *The Pocket Orchestra* by **Graeme Garden**, an "irreverent, satirical and shamelessly anecdotal" look at classical music history at London's Trafalgar Studio 2 until 20 May (0870 060 6632). He played Reverend Bower in BBC One's *Mayo* on 2 April [pictured above]. **Paul McGann** is Philip in forthcoming ITV1 drama *If I Had You* featuring *Rose*'s **Mark Benton**.

BAFTA QUICKIES

As well as *Doctor Who*, 2006 Television BAFTA nominations include *The Long Game*'s **Anna Maxwell Martin** for Best Actress (Esther Summerson in *Bleak House*), *Funland* (featuring **Mark Gatiss**) for Drama Serial and *Little Britain* (featuring **Tom Baker** and **Anthony Head**) for Comedy Programme or Series.

ON DVD

The Producers musical including **John Barrowman**'s *Springtime for Hitler*, is now available in the UK (Region 1 on 16 May). **Russell T Davies**' *Mine All Mine* has been delayed until 22 May, while Series One of **Steven Moffat**'s *Joking Apart* arrives on 16 May.

ROUND UP

William Russell was Lanscombe the butler on ITV1's *Poirot: After the Funeral* on 26 March, while **Zoë Wanamaker** was Mrs Oliver in *Cards on the Table* the previous week. **Frazer Hines** played Duncan Ramsden in BBC One's *Dalziel and Pascoe* on 13 March. BBC Two's *Dead Ringers*, co-written by **Nev Fountain**, returns on 8 May, with **Jon Culshaw** reprising his Tenth Doctor impersonation.

OBITUARY

Michael Attwell, Isbur in *The Ice Warriors* and Bates in *Attack of the Cybermen*, died on 18 March aged 63. BBC in-house magazine *Ariel* has reported the death of **Tony Oxley**, visual effects designer on *The Ark in Space* and *The Sontaran Experiment*.

MORE BOOKS FOR NOVEMBER

Three new hardcover *Doctor Who* novels featuring the Tenth Doctor and Rose are pencilled in for publication in September. The three new books are *The Nightmare of Black Island* by Mike Tucker, *The Art of Destruction* by Stephen Cole, and *The Last Museum* by Jacqueline Rayner. A lavish hardback book *Doctor Who: The Inside Story*, written by *Doctor Who* audio producer Gary Russell, has also been tentatively scheduled for the autumn. The book will cover the making of the 2005 and 2006 series of *Doctor Who*, with exclusive behind-the-scenes photographs and interviews. More news on BBC Books' latest projects soon. Meanwhile, the most recent BBC Books releases are previewed on page 22.

EVIL OF THE DALEKS ON STAGE

The 1967 *Doctor Who* serial *The Evil of the Daleks* is to be brought back to life as a stage production this October. Interalia Theatre, the group that has previously staged 1960s stories *Fury from the Deep* and *The Web of Fear*, will present five performances of the Dalek tale at the New Theatre Royal in Portsmouth, between Wednesday 25 October and Saturday 28 October at 7.30pm, with an extra 2pm matinee on the Saturday. The Daleks will be voiced by Nicholas Briggs, who, of course, is the voice of the Daleks in the TV series and for Big Finish Productions. The Doctor will be played by Nick Scovell [above, centre], reprising the role from the company's previous *Doctor Who* productions. Tickets are available at the box office on 023 9264 9000. All profits will be going to charity.

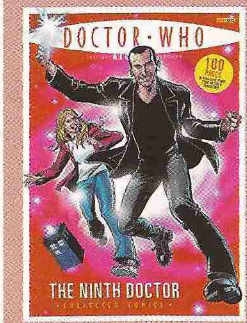
BOE AND CASSANDRA RETURN

Following their appearances in New Earth, the Face of Boe and Cassandra have returned to the *Doctor Who Up Close* exhibition in Cardiff. Keep abreast of the latest Cardiff and Blackpool exhibition news at *www.doctorwhoexhibitions.com*

ROBERTS VISITS THE LIBRARY

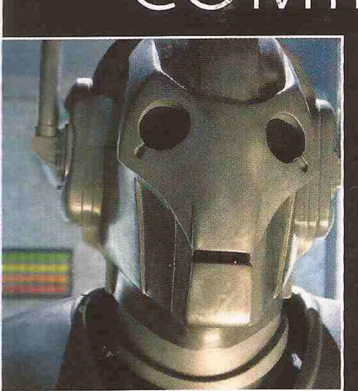
A special *Doctor Who* theme will be in the air at Slough Library on 20 May, with a visit from *Doctor Who* writer Gareth Roberts. The event ties in with the BBC's Reading and Writing campaign, as Gareth has written a *Doctor Who* 'Quick Reads' novel, which you can find out more about on page 25.

COLLECTED COMICS



Available now from WHSmith and all good newsagents is the latest **DWM** Special Edition, *The Ninth Doctor Collected Comics*, which brings together the complete run of Ninth Doctor strips from the pages of **DWM** in compilation form. Containing *The Love Invasion*, *Art Attack*, *The Cruel Sea*, *Mr Nobody* and *A Groatsworth of Wit*, the 108-page full-colour magazine is priced at £5.99.

COMING IN DWM 370



CYBERMEN!

We celebrate the return of the silver giants as we go behind the scenes of *Rise of the Cybermen*, plus we look back at the history of these men of steel, from their beginnings in 1966, to their recent twenty-first century makeover. It'll be, uh, excellent!

INTERVIEWS GALORE!

DWM also sneaks behind the scenes on *School Reunion* and *The Girl in the Fireplace*, for chats with John Leeson, Sophia Myles, Anthony Head and many more!

FEAR HIM?

Life on Mars co-creator Matthew Graham subjects himself to a *Script Doctors* interrogation. Find out all about Episode 11, and whether Sam Tyler and Rose Tyler are related!

PLUS...

Previews for *The Idiot's Lantern*, *The Satan Pit* and *Love & Monsters*; Part Two of *F.A.Q*; plus tons more!

ALL IN **DWM** 370, AVAILABLE FROM 25 MAY 2006, PRICE £3.99

COMING UP

Your full guide to where you can find **Doctor Who** on TV, audio, DVD and in print over the next month.

APRIL

SATURDAY 29

TV Doctor Who: The Monster of Peladon by Brian Hayles [Third Doctor and Sarah] *UKTV Gold*

TV Doctor Who: School Reunion by Toby Whithouse [Tenth Doctor, Rose, Mickey, Sarah and K9] *BBC One* [See page 19]

SUNDAY 30

TV Doctor Who: Planet of the Spiders by Robert Sloman [Third Doctor, Sarah, the Brigadier, Captain Yates and Sergeant Benton] *UKTV Gold*

ALSO THIS MONTH

CD Sarah Jane Smith 2.3: Fatal Consequences by David Bishop *Big Finish* £10.99

CD Sarah Jane Smith 2.4: Dreamland by David Bishop *Big Finish* £10.99

MAY

MONDAY 1

DVD Doctor Who: The Christmas Invasion/New Earth by Russell T Davies [Tenth Doctor, Rose, Mickey and Jackie] *BBC DVD/2|entertain* £15.99

WEDNESDAY 3

Magazine Doctor Who Adventures 3 *BBC Magazines* £1.99

SATURDAY 6

TV Doctor Who: Robot by Terrance Dicks [Fourth Doctor, Sarah, Harry and the Brigadier] *UKTV Gold*

TV Doctor Who: The Girl in the Fireplace by Steven Moffat [Tenth Doctor, Rose and Mickey] *BBC One* [See page 21]

SUNDAY 7

TV Doctor Who: The Ark in Space by Robert Holmes [Fourth Doctor, Sarah and Harry] *UKTV Gold*

SATURDAY 13

TV Doctor Who: The Sontaran Experiment by Bob Baker and Dave Martin [Fourth Doctor, Sarah and Harry] *UKTV Gold*

TV Doctor Who: Rise of the Cybermen by Tom MacRae [Tenth Doctor, Rose and Mickey] *BBC One* [See page 60]

SUNDAY 14

TV Doctor Who: Revenge of the Cybermen by Gerry Davis [Fourth Doctor, Sarah and Harry] *UKTV Gold*

WEDNESDAY 17

Magazine Doctor Who Adventures 4 *BBC Magazines* £1.99

SATURDAY 20

TV Doctor Who: Terror of the Zygons by Robert Banks Stewart [Fourth Doctor, Sarah, Harry and the Brigadier] *UKTV Gold*

TV Doctor Who: The Age of Steel by Tom MacRae [Tenth Doctor, Rose and Mickey] *BBC One* [See page 60]

SUNDAY 21

TV Doctor Who: Planet of Evil by Louis Marks [Fourth Doctor and Sarah] *UKTV Gold*

THURSDAY 25

DWM Issue 370 *Panini Comics* £3.99

Quick Reads Book Doctor Who: I Am a Dalek by Gareth Roberts [Tenth Doctor and Rose] *BBC Books* £2.99

Book Doctor Who: Aliens and Enemies by Justin Richards *BBC Books* £7.99

ALSO THIS MONTH

Graphic Novel Doctor Who: The Glorious Dead by Scott Gray, Martin Geraghty *et al* [Eighth Doctor and Izzy] *Panini Books* £15.99

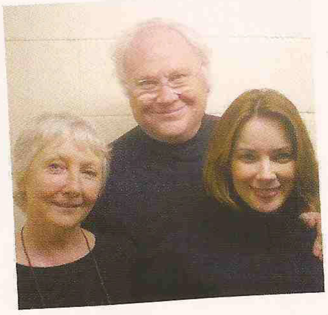
CD Doctor Who: The Settling by Simon Guerrier [Seventh Doctor, Ace and Hex] *Big Finish* £14.99 [See page 62]

CD Gallifrey 3.1: Fractures by Stephen Cole *Big Finish* £10.99

All dates subject to change at short notice. Prices quoted are RRP.

1960s companion returns to *Doctor Who* for Big Finish audio adventure...

MAUREEN'S RETURN!



MAUREEN O'BRIEN, WHO first appeared in *Doctor Who* between 1965 and 1966 as the First Doctor's companion Vicki, is set to make her return – alongside Colin Baker and Nicola Bryant in January's audio play from Big Finish, *Year of the Pig*. Maureen, who was recently interviewed in **DWM** 366, will be playing Miss Alice Bultitude, 'a dotty collector of theatrical ephemera'.

The play, by Matthew Sweet, is set for release in January next year, and also stars former *Blake's 7* regular (and guest star in 1977's *The Sun Makers*) Michael Keating, as Inspector Chardalot, Paul Brooke as Toby and former *EastEnders* actress Adjoa Andoh as Nurse Albertine. Adjoa, of course, was recently seen on television as one of the cat nurses in *New Earth*. The story is set nineteenth-century Ostend where the Doctor and Peri become embroiled in an attempt to locate theatre legend Toby the Sapient Pig.

Big Finish has also announced the casting for this July's release, *The Nowhere Place* by Nicholas Briggs. Alongside Colin Baker and Maggie Stables (Evelyn), the play guest-stars *Bad Wolf*'s controller, alias Martha Cope, and *Dalek* actor John Schwab.

Finally, in the first of September 2006's two linked plays, *The Reaping* by Joseph Lidster, Colin Baker and Nicola Bryant are joined by former *Babylon 5* actor, Claudia Christian as Janine Foster, Peri's mother. Also in the cast is *Terrahawks* voice artist, Denise Bryer.

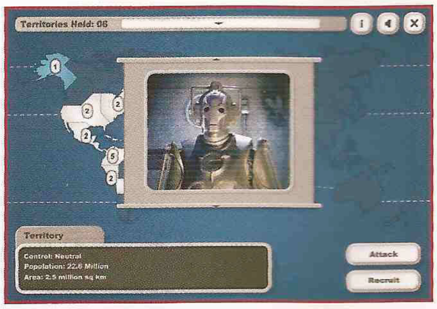
BBC *Doctor Who* website reveals more details of new interactive content...

FIGHT THE CYBERMEN!

THE DOCTOR WHO WEBSITE TEAM HAS TOLD DWM about a new interactive game that will feature on the site to tie in with the broadcast of the Cybermen episodes during May.

Website producer Rob Francis tells us, "We've commissioned the guys at **fish in a bottle** to create a thrilling experience – one that combines strategy and tactics with a good old-fashioned shoot-em-up! Taking place after *The Age of Steel*, the game will pit you against Cyber-forces both on a global scale, and in face-to-face combat. **fish in a bottle** was the talent behind several fiendish but beautiful games and puzzles for the BBC Cult website, and we're delighted to have them on board for this project."

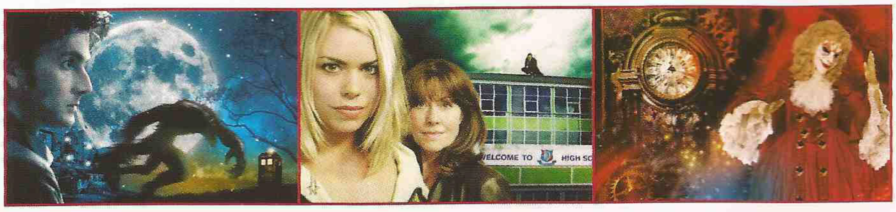
Pictured below are homepage designs for the website for Episodes 2, 3 and 4. For more games, photos, interviews, behind-the-scenes content, and a 'Podcast' audio track for every new episode, visit *www.bbc.co.uk/doctorwho*



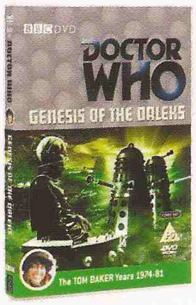
Territories Held: 06

Territory

Control: Neutral
Population: 22.6 Million
Area: 2.5 million sq km



WIN A GIANT CLAM!



THE 1975 ADVENTURE GENESIS OF THE DALEKS, featuring the Fourth Doctor's attempt to stop the evil Davros from creating the evil Daleks, was voted by evil **DWM** readers as their favourite story of all time. It makes its long-awaited début on DVD this month, and thanks to the folks at 2 | entertain, we've got five copies to give away in our exclusive competition. To be in with a chance of winning, you just need to answer the question opposite. Pop your answer (along with your name and address) on a postcard or stuck-down envelope, marked **Why that's an anagram of... how interesting!** to the editorial address on page 10 by 25 May. Good luck!

Before they were renamed 'Daleks', what name did Davros give his deadly creations?

a) The Mark III Travel Machine
b) The Scary Metal Killing Machine
c) The Krankies' Joke Machine

Oh my giddy aunt! It's the...

MATRIX DATA BANK

YOUR **DOCTOR WHO** QUERIES ANSWERED BY **THE SECOND DOCTOR** AND **JAMIE**

– Oh, Jamie, my word!

– Where are we Doctor? And what's happened to Victoria? *Victoria!*

– Now, calm down, Jamie, I'm sure she's quite safe studying Hebrew and Modern Dance at Leicester de Montfort University. Ah, yes, I see where we are now .. of course! The *Matrix Data Bank*!

– Oh aye, and what's that?

– Well, it's very simple really, Jamie, we have to answer the questions that people have sent here.

– And what happens if we get them wrong?

– Well... let's not worry about that for the moment, shall we? Now pass me the first question, will you?

FOOD FOR THOUGHT

– Will you look at the size of that, Doctor!

– Yes, Jamie, it is a big question. It comes from **SCOTT HAWORTH** via email.

– Email? Where's that?

– Oh dear... oh, never mind... Scott asks *‘Why is Jackie bringing food into the TARDIS in* The Christmas Invasion? *Doesn't the TARDIS have a food machine? Surely Rose would know about it after travelling with the Doctor for a whole series.’* Oh my, yes, that is quite a poser. Now let me see... Yes, well, the food machine was last seen on TV in *The Space Museum* in 1965, and last mentioned in the following story *The Chase* – yes, in the fourth episode, *Journey Into Terror*, Vicki and dear Barbara share a guava bar from the machine. Since then there's been no mention of it. In fact, you and I, Jamie, were seen eating common-or-garden sandwiches in the TARDIS in Episode One of *The Web of Fear*.

– Oh aye, when the Great Intelligence trapped us in space in that web thing. I needed a sandwich after nearly getting sucked out into time and space after Salamander.

– So you did, yes... well, and then in the stories *Attack Of The Cybermen* and *Revelation of The Daleks* in 1985, it's implied that the Doctor makes food – proper food – for Peri.

– Ah, Peri. Now *there* was a lassie...

– Quiet, Jamie. So I think the answer to Scott's question is that the food machine may or not have been used by the Doctor since *The Chase*.

– But you must know the answer, Doctor – you *are* the Doctor!

– It doesn't work like that, Jamie. Now, where was I? Oh yes, so the answer is either that there is no food in the TARDIS – that Rose has seen up to that point, anyway – or, and this is the theory I prefer, that there is, and that Rose is just trying to keep Jackie occupied with something to stop her panicking and going to pieces.

– Well, ye never had to worry about me letting you down, Doctor.

– Indeed not, Jamie, but I'm rather glad we never met those Sycorax. Dear me, they look very fierce...

RELATIVE DIMENSIONS

– Pass me another question, Jamie, will you?

– Right. This one's from **KEVIN RHODES** – hey, it's no got an address!

– Well no, Jamie, it must have come through the internet too.

– Oh aye, that. And what is it?

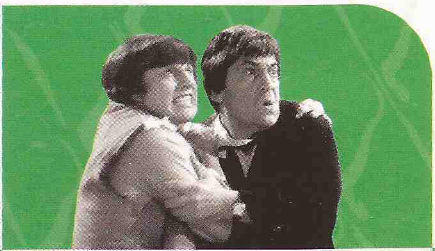
– Well, the people of the twenty-first century don't use letters any more. Their scientists have perfected a method of sending their post through computers.

– I dinnae like the sound of that, Doctor.

– Well don't worry, Jamie, it's quite safe. Now read the question.

– Right. Kevin asks *‘Did the 1993 BBC Children In Need Special* Dimensions in Time *take place for real in the Doctor Who universe like the extra Tenth Doctor scene in 2005's Children In Need? Or does it count as a spoof like* The Curse of Fatal Death?’

– Hmm, well that's interesting. As I recall, Jamie, *Dimensions In Time* featured my head floating through the vortex after I was pickled in time by the wretched Rani. I felt rather giddy whizzing around like that with no shoulders or anything.



– Och, Doctor, answer the question! Did it really happen?

– Well, it's hard to say, isn't it? I think it's up to Kevin and all the other children who watch the programme to make up their own minds. But I certainly like to think it didn't.

– Why's that, Doctor?

– Well, Jamie, I'm very much afraid it was rubbish.

EAR'S A DILEMMA!

– Ah, now this looks an interesting question, right here at the bottom of this big pile... I'll just tug it out... give it a big pull...

– Doctor, will ye watch out!

– Don't worry, Jamie, it's... oh my word, oh no! Jamie, all the paper's fallen on top of me, help me out will you?

– Och, there you go. What's this one then?

– Ah. Just a second, must get my breath back...It's from **JAMES McLEOD** from Dagenham, London. He asks *‘When the Ninth Doctor first enters Rose's flat in Rose, he looks in the mirror and comments on his body "Look at the ears!", which obviously means that he has just regenerated for whatever reason. But later Rose is shown photos by Clive of the Ninth Doctor at the Kennedy assassination and in a 1912 family photo. How is this possible?’*

– That's a good point, Doctor. Trust one of the Clan McLeod to uncover that!

– Shush, Jamie. Now let me think... ah! Well, the answer's simple, I think. In *Rose* the Doctor may have only recently regenerated, but who's to say that in his own timeline he didn't have his adventures in 1963 and 1912 later on, as it were? Yes, time is relative.

– But hang on, Doctor, that means Rose is with the Ninth Doctor all through his life near enough, so why isn't she in those pictures?

– Who knows, Jamie? Perhaps she didn't fancy going to see the Kennedy assassination or she was off doing something else at the time when the pictures from Krakatoa and 1912 were made. Or it could even be that the Doctor popped off and had some other exciting adventures between meeting Rose in the department store, and visiting her flat.

– Och, I'm not satisfied!

– Well, perhaps the readers can send their thoughts on this point to the *Matrix Data Bank*, Jamie, and... oh dear... what's that noise... I don't like the sound of it...

– What's happening Doctor? What's all that smoke?

– And foam, Jamie! Smoke and foam! We're being taken back to our own timestream, Jamie. The Matrix obviously no longer has a use for us! Hold on, Jamie, hold on! Ohh-hoohhhhhhhh

Sorvad is away.

DWMAIL

DOCTOR WHO
DOCTOR WHO
HIS HERS
HIS HERS

DWMAIL, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

HEY MICKEY!

I loved the Noel Clarke interview in your latest issue [**DWM** 367]. I'm really glad that Mickey is becoming a companion in the new series, as he is my favourite character. The Doctor, Rose and Mickey are going to make an awesome team!

JULIA GRIFFIN (12) E-MAIL

> "I loved the Noel Clarke interview! The Doctor, Rose and Mickey are going to make an awesome team!"

Congratulations on the recent Noel Clarke interview – one of the most frank, honest and truthful interviews you have ever published. I can't think of any other 'serving' *Doctor Who* cast member who has been so upfront about their own work.

Any chance of a Noel Clarke calendar for 2007? Well, if Philip Olivier can manage it...

CHRIS WINWOOD E-MAIL

Well done for the recent Noel Clarke cover of **DWM**. It's incredible to think that there's never before been a black face on the cover of the magazine, so hopefully this won't be the first *and* last time this happens!

DAVID SMITH E-MAIL

I know that the world of *Doctor Who* is now officially run by gay men, but there really was no excuse for the bare-breasted shot of that dashing young heartthrob Noel 'quite sexy' Clarke in **DWM** 367. I think that to make amends, **DWM** should print some shots of Billie just wearing skimpy pants, immediately. To quote a cliché, "we're not all gay, you know!"

DARREN SCROWSTON YORK

Hmm, we've got this picture of Billie dressed as a dinner lady. Does it work for you? Meanwhile, Noel's interview wasn't the only one to get you all writing in...

MOANING MAUREEN?

Corporate savvy publicist or cynical exploiter? Both labels come to mind reading the Maureen O'Brien interview [**DWM** 366]. Her frank honesty regarding the reasons for finally breaking her convention duck last November at Stockton's 'Dimensions' event are certainly refreshing; but is she to be admired or castigated for her candour?

Certainly Maureen's words in print reflect her stance in person – here is someone who has very little time for her contribution to *Doctor Who*, and even less time (if that's possible) for reflecting on a period some 40 years past. But Maureen's determination to remain so utterly joyless about the whole experience seems to set her apart from other convention attendees. Most guests do actually end up enjoying themselves; Maureen seemed willing only to tolerate the attention of *Doctor Who*'s ever loyal and passionate following so long as they took a signed copy of her latest book away as a souvenir.

SEAN ALEXANDER HOLYHEAD

Just wanted to say that I loved **DWM** 366, particularly the interview with Maureen O'Brien. Although I have no particular interest in 1960s *Doctor Who*, it's fantastic to see that you're still including new interviews from all eras and I think proves positive that you're not leaving behind the 'old fans' in favour of the new. And I have to say I think all the pics of new fans with their homemade Daleks is bringing the mag right back to where it was in 1979 when I first discovered it at our local newsagent. Keep it up, **DWM**, you're better than ever!

NICK GOODMAN E-MAIL

IT'S A MINI ADVENTURE!

So – now that the brilliant new *Doctor Who* figures are out (I'm even able to acquire them here in the States), how are *your* kids playing with them?

I was allowed to join in when my 10-year-old stepdaughter Jessica had the Doctor and Rose (and K9) uncover some nasty goings-on in the toy world. With Polly Pocket toys standing in as the local children, the Doctor encountered a group of Robomen (okay, some old *Star Trek* Borg figures) who were ruling the planet in the name of the Daleks. The Robomen didn't know that the Daleks were extinct and had been waiting for orders for decades. What fun! There was even a couple of Time Agents (old *SeaQuest* toys) in the mix.

Anyone else watching home-made new adventures?

KENNETH HOLTZHOUSER USA

We also heard from... **DAVID FOSTER:** "Will *The Pirate Planet*, *City of Death*, *Resurrection of the Daleks* and *Revelation of the Daleks* ever be novelised?" Well, it would appear not, David! **JASON ZERDIN** "Have other readers noticed the strange resemblance of BBC One's *Life on Mars* to *Doctor Who*? Someone called Tyler travels back in time and in Episode 8 meets the father that they lost as a child. And this time-traveller has a northern English accent and wears a leather jacket. Surely Sam Tyler [left] is the result of a temporal accident that has amalgamated Rose and the Ninth Doctor! Now that *Life on Mars* co-creator Matthew Graham is working on *Doctor Who*, perhaps the truth will come out?" Well, Matthew is interviewed next issue, so all will be revealed...

I have just bought a *Doctor Who* figure of the Doctor, but I noticed that they have not made a figure of Mickey or Jackie. I was disappointed, as I feel that they play a vital part in *Doctor Who*.

LAURA BRYANT (12) E-MAIL

SHOOTING THE PAST

How excited am I every month again, waiting for the new copy of the magazine. I feel just like I did back in October 1979!

Other than the fantastic rebirth of the TV Show, the team you've got doing the comic strip – Mike Collins and co – are doing magical things. I've read, re-read and re-re-read, stories like *A Groatsworth of Wit* [**DWM** 363-364], and now the fantastic *Betrothal of Sontar* [**DWM** 365-367].

I honestly never thought the magazine would follow the high standards of Dave Gibbons and co's work on stories such as *The Iron Legion* [**DWW** 1-8], the Meep story [*Star Beast*, **DWW** 19-26], and *End of the Line* [**DWM** 54-55]. The artists that followed Gibbons never really captured the same magic in their style. Until now!

ROBERT GREEN E-MAIL

And talking of recapturing the spirit of 1979...

THE COLD DALEK

Recently I've become a massive *Doctor Who* fan and yesterday I had a day off school because of the snow. I decided to build a Dalek out of the snow, and it even got mentioned on my local radio station! Hope you like it!

ALEX LOFTHOUSE ABERDEENSHIRE

What with the recent cold weather, we've had quite a few snow-Daleks sent in to *DWMail*, so thank you to everyone whose picture we didn't have room to print. Now, we thought Mark Hulme had touched a nerve with his views in **DWM** 364. That was nothing compared to the storm that's followed Michele Nichols' letter in **DWM** 367...

COMPLAINING ADULTS

I have just read **DWM** 367 and I am very upset by the hate mail from some of the adults. What is the problem with kids sending in e-mails and letters? I am sure that most of them have been sending stuff to **DWM** since it started. I know that there is a new kids' *Doctor Who* magazine coming out, but I am sure all the adults will get both anyway. My opinion is for adults to stop watching *Doctor Who* if all they do is complain about it.

JAMIE ORR (13) E-MAIL

While you have printed many 'controversial' letters from readers over the years, none have prompted me to write in until I read Michele Nichols' letter in **DWM** 367. Since when exactly has **DWM** been exclusively for adults? Despite the birth of *Doctor Who Adventures*, is **DWM** not still the official magazine of a TV show which is, and has always been, aimed at children (but which adults adore, of course)? If only Ms Nichols had kept her quite offensive opinions to herself, there would have been room to print another young fan's drawing – which would have been infinitely more appealing.

MICHAEL STEPHENSON E-MAIL

Don't worry, **DWM** has been receiving so many letters from the under-18s that there's no chance of us ignoring the youngsters, even if we wanted to...

HEX-CELLENT!

Having just listened to your freebee CD *The Veiled Leopard* [with **DWM** 367], I've got to send a BIG thank-you to both the magazine and Big Finish for such a great and amusing adventure – particularly since the Doctor isn't in it! Since hearing the antics of Erimem and Hex for the first time, you convinced me to order *The Eye of the Scorpion* and *The Harvest* for my listening pleasure. Well done all!

JAMES CLEVERLEY ABERYSTWYTH

CHRISTMAS CHEERS!

I absolutely loved the articles on *The Christmas Invasion* by Benjamin Cook in **DWM** 365. The writing style was quite amusing and the anecdotes about things that happened on set were hilarious! I think that the current series of *Doctor Who* is absolutely awesome, and as someone who was too young to remember the old series, it was the 2005 series that got me hooked. I especially love Rose, I think it's great to see a character who's such a great role model for girls. All I need now is for *The Christmas Invasion* to be screened in Australia! Anyway, keep up the good work, **DWM**!

ALEX POLLARD (17) BRISBANE

PLEASURE IN LEISURE

I would like to complain about *The Time Team*'s criticisms of *The Leisure Hive* [**DWM** 368], which were biased and totally unfair, whilst that piece of garbage *The Horns of Nimon* was praised to high heavens. *The Leisure Hive* is an intelligent well-written story full of wonderful ideas, acting, direction and music. If you ask me the team are a load of Graham Williams-era fanatics who seem to think that the ideal *Doctor Who* is a load of rubbish like *The Creature from the Pit*, *Nightmare of Eden* and *Destiny of the Daleks*. I hope that when you reach stories like *Warriors' Gate* you begin to appreciate this era.

MARY MIDDLETON E-MAIL

The Time Team always have to give their honest opinion on the stories – but it is *only* their opinion. And we always make them explain themselves!

BEGIN AGAIN

I would like to commend BBC DVD and the Restoration Team for their lovingly packaged *The Beginning* box set. It was a truly awe-inspiring moment to see the studio clock ticking down to the first studio recording of the series ever – and a great idea to edit the retakes into what would have been the transmitted version of *An Unearthly Child*, had there not been a remount.

ROBIN CALVERT BLACKPOOL

WILL THERE BE A TWM?

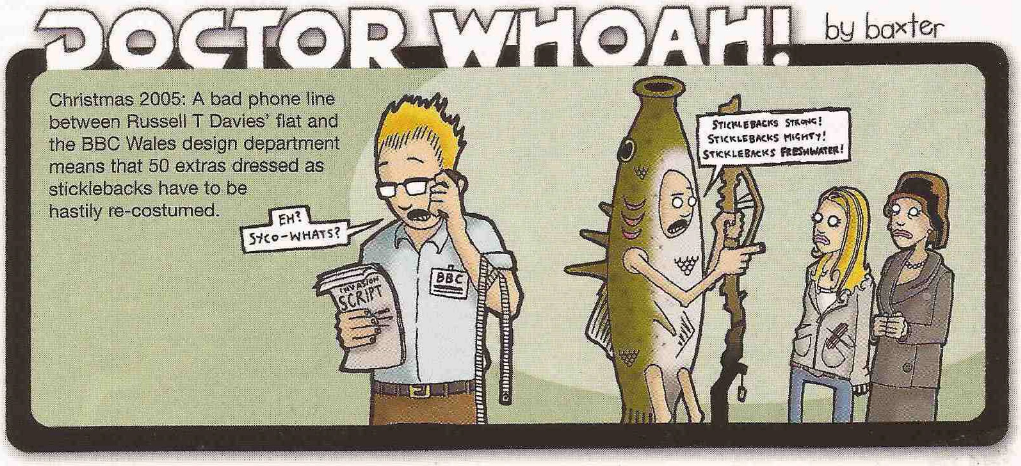
Torchwood is getting closer and closer, and everyone's talking about it. Eve Myles has been cast as Gwen, and it will be on BBC One too which is great news! But the real question on everyone's mind (well, mine anyway) is the matter of a *Torchwood Magazine*, **DWM**'s very own spin-off. Will there be one? Please...?

I also have to say I love the new series of *Doctor Who*. But if it wasn't for 'new' *Who*, I wouldn't have got into 'old' *Who*. The William Hartnell years are fantastic, and *The Beginning* DVD was an excellent way to start watching it. There are so many stories for me to see, it's great! I can't wait for *Genesis of the Daleks* and *Inferno* on DVD!

I also have to say I love *The Time Team* every month too – can you tell me if they'll be continuing into the 2005 series or ending after Sylvester McCoy? And will they be watching the Paul McGann movie too?

NICKY ROWE E-MAIL

It's a bit early to say whether there will be a *Torchwood Magazine*, Nicky, but keep watching this space. As for your other query, once *The Time Team* have watched Episode 695 (*Survival* Part Three), they'll be going straight to Episode 696 (the TV Movie) and then to 697 (*Rose*) and beyond – although that's still quite a few years off yet...


DOCTOR WHOAH! by baxter
Christmas 2005: A bad phone line between Russell T Davies' flat and the BBC Wales design department means that 50 extras dressed as sticklebacks have to be hastily re-costumed.
EH? SYCO-WHATS?
INVASION SCRIPT
BBC
STICKLEBACKS STRONG! STICKLEBACKS MIGHTY! STICKLEBACKS FRESHWATER!

A: Dr Who fetches a tray from the bar.

Holding back

Pinch yourselves! It's not a dream – Sarah Jane Smith, beloved assistant to the Third and Fourth Doctors, star of *Doctor Who*'s first spin-off, and pretty much Officially Best Companion Ever is *back!* Sarah's alter-ego **Elisabeth Sladen** spoke to **Benjamin Cook** about her return to the Doctor's side, 30 years on...

“He still can't go over bumps!” cries Elisabeth Sladen, as a small metal dog veers off course, swerves crazily, cuts up Billie Piper, narrowly avoids a cameraman, and –

‘*THWACK!*’ is the sound that K9 makes as he collides with a kitchen unit.

“Hoo-hoo, *yesssssss!*” is the sound that David Tennant makes as he watches K9 collide with a kitchen unit. He's the Doctor, so he really should know better.

“Cut!” is the sound that the director, James Hawes, makes before breaking into a fit of the giggles. “Sorry folks, he's done it again.”

“I'm laughing through my tears,” admits Elisabeth, as the cast and crew all collapse in hysterics – except, perhaps, for the producer, Phil Collinson, who has a schedule to keep. No, wait, Phil is laughing too.

“Did you catch that, **Doctor Who Magazine**?” hollers James.

“If I was a bit smaller,” chuckles David, pointing at K9 (who'd probably be very embarrassed were he a real dog), “I'd get inside him and do this scene myself!”

“One more, please,” calls James, composing himself. “I think I might have notes for the dog...”

Someone very wise and quotable once said, ‘The more things change, the more they stay the same.’ **DWM** is here in a Cardiff comprehensive school, late at night, with a robot doggie bumping into furniture, and the crew enjoying themselves more than is decent for people who are getting paid to do this. And, at the centre of it all, Elisabeth Sladen – television's Sarah Jane Smith – is having the time of her life. She looks barely a day older than she did 30 years ago, back when she did this week in, week out, playing Sarah opposite Jon Pertwee, and later Tom Baker. And now, she's back, opposite David Tennant – who's still giggling away like a schoolgirl in the corner of the kitchen.

▲ *Elisabeth Sladen as Sarah Jane Smith in her first adventure, 1973's **The Time Warrior**.*

▼ *With David Tennant – and K9 of course! – in the upcoming **School Reunion**.*

“There's a lot of tittering going on,” exclaims Jon Older, the first assistant director. “I don't think everyone's taking this seriously...”

A week later, I catch up with Elisabeth in her hotel room in Cardiff. It's floor-to-ceiling with bouquets from well-wishers. Yesterday, she shot her final scenes for this episode, *School Reunion*. How has the reunion lived up to her expectations?

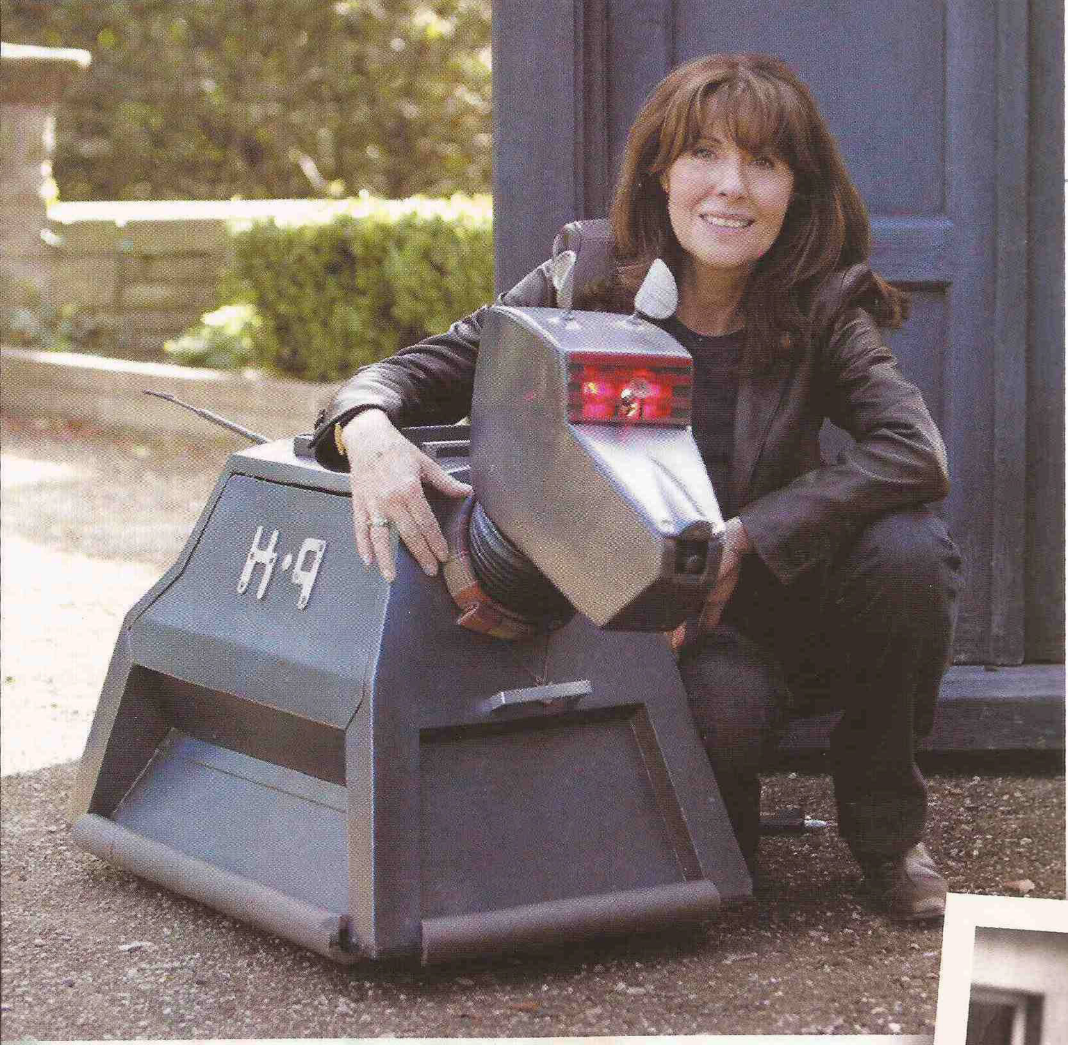
“I've been in a perpetual state of surprise,” she declares, “at how amazingly welcoming everyone has been; how aware of easing me back into the hierarchy. What did Russell [T Davies, head writer] say earlier this morning...? ‘Is there any more we could have done?’ It's almost too much sometimes. You're just overwhelmed. They've created a monster, haven't they? I mean, this show is running so well; I think it's a very brave, very bold decision, really, to bring back a character who left 30 years ago. But it's an amazing script. Actually, it's so good that I thought, ‘Am I up to this? Should I do it? Or should I leave Sarah Jane where she is...?’”

On UK Gold?

“Well, yes, and on video... in her time capsule somewhere. What is done is done. I thought, ‘But do I want to take this a step further?’”

Lis recalls how the offer came about in the first place. “My agent rang and said that Phil and Russell wanted to take me out for a meal. There was no mention of Sarah Jane, so I thought, ‘Is it for a kind of in-joke? Do I pop my head around the door, and the Doctor says, “That looks like someone I knew 30 years ago”?’ I thought, ‘But I don't want to do that. How am I going to turn these people down?’ It would sound so grand, but it wouldn't be because of the size of what they wanted me to do: it would be because I really love the character and I wouldn't want her last appearance to be an in-joke. It's always important to be able to say ‘no’ to things. I don't cut off my nose to spite my face, but there are certain things that I've said ‘no’ to in the past and I've rarely ever regretted it. I do like to be in control. I'm not a control freak, but I do think my way is best! But I'm quite ▶

the years



◀ happy if someone proves to me that it isn't."

Phil and Russell took Elisabeth for a meal at posh London restaurant Joe Allen. "I did ask them, I said, 'Is it for Sarah Jane?' And they looked so shocked that it could have been for anything else! And then they started to put forth ideas – what they'd like to do with her. I just threw caution to the wind, and probably had too much to drink, and we had a fantastic evening. I mean, we were a very rowdy table! Afterwards, they walked me back to the theatre – cos Brian [Miller, Elisabeth's husband] was appearing in a play at The Fortune, and I timed it so that I could meet him as his show finished and tootle home with him – and to see Brian's face as I came round the corner, arm in arm with Russell...! 'Ah,' he said, 'a bit presumptuous, darling, isn't it?' When Phil and Russell had gone, Brian asked me, 'Well, what was that about?' I said, 'I have no idea! They started to tell me the story, it sounds good, and I think I said "yes"...!'"

Did you wake up the next morning with a splitting headache, thinking, 'Oh God, what have I done?'

"No, no," she laughs, "I phoned my agent the next day and said, 'I'm in really good hands. I'm very, very comfortable with whatever they wish to do, because they have such a grasp of my character, and they'll support me.' I just knew that they wanted the best for the character, as I did, and that's all that mattered. Because of their attitude to it, I think I would have done anything, really, that they'd wanted me to do. It's like I wouldn't ever have to see anything that [1970s producer] Barry Letts wrote for me, because I know that he wouldn't take the character somewhere dreadful; he would be true to what the character was. Russell and Phil were exactly the same, and they've been wonderful – so welcoming, so supportive. I mean, how fortunate am I, sitting here amongst all these flowers...?"

You could open your own florist!

"At one point, I had so many floral tributes in my trailer, I thought I'd died!"

"I'm in really good hands. They have such a grasp of Sarah Jane and want the best for us both."

I ask Elisabeth whether she watched much of last year's series.

"No," she admits. "I was asked by the *Sunday Telegraph* to review the first episode, and I thought, 'I'm damned if I do, and I'm damned if I don't. I have no idea what this is going to be like, and I don't really think it's my place,' so I said, 'No, I can't do that.' I didn't catch an episode until we were about three stories in. I'd seen clips, and I'd thought, 'Gosh, that looks a bit interesting.' It looked so glossy. And then I saw the 'Are you my mummy?' episode [*The Empty Child*], which was directed by James Hawes, and I just thought, 'Wow!' I really, really loved it."

▲ *Top: A girl's best friend? Lis Sladen reunited with K9 for the first time since 1983's* ***The Five Doctors****.*

▲ *Inset: Sarah Jane Smith is introduced to the press by Third Doctor Jon Pertwee in 1973.*

Elisabeth professes that she never even wondered whether she'd be asked to appear in the new series. "Not in the furthest realms of my psyche. Absolutely not. I was just so pleased that a new generation had a fresh *Doctor Who*. We had family-viewing time again, which various people said would never happen. It is, as Barry Letts used to say, a modern-day morality tale. It's gone past cult: it's tradition. This morning on television, they were talking about property development, and someone went into a house and said, 'Oh, it's like the TARDIS!' It comes into everyday speech. It's amazing to have been part of this incredible show, but I was quite happy to let that stay in the past. I'd had the best of both worlds: the programme is in the past, but then I'll be asked to do a DVD commentary or a convention, so it's always in my mind. I don't get sackfuls of mail, but there's something almost every day that forces me to think about this character – it's momentary, it's fleeting – but it never lets me go. It was in 2002 that we did the first *Sarah Jane Smith* CDs [released by Big Finish], and that was a challenge – to see how you could make her work all these years down the line, also minus the Doctor. I liked the scripts very much, and we worked really hard on them."

A second series of four Sarah Jane plays has just been released, "so it's not as though we're churning them out," says Elisabeth. "We were going to go ahead with the second series earlier, but then this television episode came up.

POLICE TELE

▲ *A new look for the TARDIS – and for the Doctor! – since Sarah last travelled in time and space...*

I thought maybe the BBC wouldn't want me to do the Big Finish audio plays, but they've been lovely about it – there's never been a problem."

How has the Sarah Jane that we meet in *School Reunion* moved on since we last saw her on television?

"She is essentially the same character wherever she's put," explains Elisabeth. "It's the situations that define how she behaves. Watching the new series, you'll have to put the old Sarah Jane episodes aside a little. The character was left at Hillview Road, in South Croydon – except, it wasn't actually South Croydon – and I'm sure she enjoyed her Earl Grey tea, and her hairdryer, and the normality of not being shot at every five minutes... but it would pale, wouldn't it? How can you go through time and space in a police box, with a guy with two hearts, and then return to normality? Now, there are parallels there for me. It was a special time for me, working with Jon and then with Tom, because it's a special programme. There was nothing like it, and there still isn't. When dear Jon died, after the initial shock and sadness at his death, I realised that I'd never be able to share particular things with him – things that Jon and I did, and moments that were just for us. I'd been so sure that I'd see him again, just like Sarah was with the Doctor, but what Sarah had forgotten was that the Doctor is an alien, he has his own standards. There are feelings there, but he has to go against them sometimes to survive. It's his destiny. And her destiny is very different. That's what *School Reunion* is about, really. It's about having to accept growing older and letting go. What was good was good, and you can treasure that goodness, but you can't hang on to it."

▲ *Sarah and two pooches in 1981 spin-off pilot* ***K9 and Company.***

Could *Doctor Who* have ever done an episode like *School Reunion* in the old days?

"I think this series is braver on relationships," she replies. "Ours skirted around it, obviously, because of the times. We were getting enough flak from Mary Whitehouse for bug-eyed monsters; we didn't want to be had up for anything else."

I wonder what Whitehouse – a 'Clean Up TV' campaigner and a bit of a prude – would have made of *Doctor Who* now?

"I don't know, actually," considers Elisabeth, laughing. "I didn't think of that. In a way, it handles some of those elements – the monsters, the terror – better now. Kids' expectations are higher; they've seen a lot more."

How did Elisabeth enjoy working with David and Billie? Was it a bit like your first day at school: worried that you might not fit in?!

"I suppose I did think that, actually," she confesses, "but I had such lovely ►

► *Lis with Tom Baker (the Fourth Doctor) and Ian Marter (Harry Sullivan) in 1975.*

▲ *K9 trundling speedily (we assume) off with his mistress!*

◀ messages beforehand via Russell and Phil that I just thought, 'I hope I can live up to their expectations.' I didn't feel like I was returning to the series: I felt that I was someone new coming in. Tom and Jon were always delighted to see anyone new on the show; David and Billie are the same."

What are the regulars like to work with, then?

"David's a lovely hugger. He's very tactile with everyone. I knew that he had been a fan of *Doctor Who* when he was a little boy, so that was lovely. That actually made it a lot sweeter. And I'm so pleased for Billie, because, as the assistant, you were always totally overshadowed; at last, someone realises the importance of the assistant. Billie is very warm, very immediate. And Noel [Clarke, who plays Mickey Smith] was gorgeous and so charming... but I have to say that, cos he's one of the Smith clan! Everyone was raving about how lovely he is. Everyone wonders how they're going to be received, but all three of them – David, Billie and Noel – have been very welcoming towards me. Tom Baker said that to me when he came into the series: 'How nice of you to laugh at my feeble jokes.'"

And Anthony Stewart Head: a bit scary, no?

"Oh, what a twinkler! He was very inventive in scenes, but also I found him so amusing off camera. We had a couple of lovely scenes together. In my past, there was always a moment on *Doctor Who* – whether in the rehearsal or when you do it for the camera – when you get the 'reality shiver'. It's when you suspend your disbelief, when you forget that it's just pretend. I got it the first time I did a scene with Davros [in 1975's *Genesis of the Daleks*] – just the biggest shiver ever. And I got it again with Anthony when – as the baddie, Mr Finch – he tries to convince the Doctor to do... well, I'm not going to spoil it for people. He goads Sarah about being older now, and there's a moment when he walks around the desk, and the intensity of his performance touched a chord. It pressed a button. That was my 'reality shiver' moment."

Did Elisabeth have any teachers like Mr Finch when she was at school?

She flashes a grin. "I didn't have any murderous teachers, no! None with wings! I was a pretty mediocre student. I just thought my primary school was a playground. Actually, I remember playing Alice in *Through the Looking-Glass* when I was 11. Edwina Curry was the Red Queen."

The Edwina Curry?

"Yeah," she sighs. "Everyone can date me now. I was so enjoying playing Alice, but then the audience started to arrive. I screamed! I had no idea that people were coming to watch; I thought we were just playing. My sense of reality was very tenuous. It was a very, very hot night, and I'd had a lot of ice cream, so I was violently sick on stage. This wonderful teacher, Mr Culshaw, came on and carried me off! But I couldn't have cared less. After that, I think he got a head-teaching job at one of the rougher schools in Liverpool. I've been very lucky with leading men in my life."

After finishing grammar school, Elisabeth attended drama school for two

▼ *It's all smiles from Billie Piper and Lis Sladen – but Rose and Sarah Jane find things a little more tense...*

HEADMASTER

▲ *It's The Smiths! Well, Mickey and Sarah anyway. The TARDIS team make a gruesome discovery in the head's office...*

years. Of course, by that time, the 1960s were properly swinging. "You had The Cavern," she enthuses. "You had The Beatles."

Did you ever see The Beatles live?

"Yeah," she beams. "Oh, but poor Liverpool: they took the docks away. But I loved drama school. I was saying to David the other day, I never really thought about doing anything else. It was a bit sheltered, but what I liked about drama school was that they didn't try to change you. One of my favourite teachers was called Sheila Elliot Clarke: she was a dragon sometimes, and she was built like a barrel, but I've never seen anyone who could move so gracefully. That's what it's like with the best teachers: if they believe it, they take you with them."

When her daughter, Sadie, was born in 1985, Elisabeth continued working on radio and television. "But I found myself in the house one day," she recalls, "and I was looking at the clock, because I'd been called in for a job, and I just thought, 'I shouldn't be looking at the clock. Someone else should have this job.' I remember Barry Letts saying to me, 'You mustn't walk away too far' – he meant from the profession – and I didn't think I had, but, being on set here in Cardiff... well, it's lovely to be part of a company like this again, and be working on such a big show. I never had a game plan, but I was very comfortable with the decision that I made: to be a mother first and an actor second."

▼ *...but it's not the headmaster himself (Anthony Stewart Head).*

It's a bit bizarre – in fact, it's downright scary – that Elisabeth has barely aged since the 1970s. Does she have a painting of herself up in the attic?

"Oh God, I hope not! What can I say? I come from good, long stock, I suppose – a great mix of Irish and Devonshire fishermen. And I did a lot of dancing in the early days, so I've always been very physically-aware. I mean, I eat anything, but I try to eat healthily. I'm not perfect, but I'm very fortunate."

> *"David had been a fan when he was little – he was so sweet to me!"*

She breaks off. "Do you want some mineral water?" she asks, pouring a glass for herself. "Actually, readers, this is gin! Lis Sladen is an alchy!"

Well, you heard it here first. "I don't know whether anyone ever really likes what they see of themselves," she continues, "at whatever stage in their lives. I kid you not," she says, pointing at herself, "it might look the same, but it doesn't bloody feel the same! You do notice that you get tireder. The energy that Billie and David have is remarkable. I saw David in the gym the other day: he was almost turning summersaults on the ropes. He's very fit. He runs like a bloody bat out of hell. But me? Well, the make-up department does lots of wonderful little things! If you're playing Sarah Jane Smith, you don't want to look like an old bag coming back, cos it wouldn't work the same. We'll have to see what people think."

Is Elisabeth ready for the inevitable media onslaught surrounding her return to the show?

"I couldn't even get some drunks interested in me last night," she laughs. "They wanted to see Billie! I went and sat next to Phil and said, 'I've bombed: I can't even attract the drunks!' To be honest, I think they'll be more interested in the tin dog. It'll be in everyone's stocking next Christmas."

Are you a dog-lover?

"I'm a cat lover. A horrible little black Scottie dog bit me when I was young!"

In 1981, Elisabeth reprised her role as Sarah Jane in what was, until recently, the only *Doctor Who* spin-off attempted by the BBC. *K9 and Company* was designed as a pilot for a series, and was based around the premise that the Doctor had sent K9 Mark III – the version we meet in *School Reunion* – as a gift to Sarah so that she can have her own thrilling adventures... in the remote village of Moreton Harwood. At the end of the episode, K9 tries to teach himself to sing 'We Wish You a Merry Christmas'. The series never went ahead. These last two facts may be related. ▶

Elisabeth explains: "I actually said to David, 'If you ever get to like me, promise me that you'll never watch *K9 and Company*...?' He said, 'Too late! I've seen it!' Nathan [John Nathan-Turner, the producer] wanted it to be so good, but it didn't really get a fair crack of the whip. Things that were supposed to be in place just weren't. When I went in to talk about the script, I said, 'Sarah Jane wouldn't do these things,' and it was a case of, 'We'll sort them out,' but they didn't. It was the only time that we really didn't get on with the crew. They used to go and sit by themselves in their caravans and drink Southern Comfort! It was the oddest atmosphere. I thought it was me that they were staying away from, but Nathan said, 'No, it wasn't you.' You compare that to the crew here in Cardiff, who are the friendliest, most sociable, most welcoming people you could ever hope to work with... I mean, BBC Wales has assembled the most amazing team, and that positive atmosphere really comes across."

> *"Everyone loves K9 – but he's still a bit of a bother..."*

How was K9 this time around?

"It's a world away from *K9 and Company*," says Elisabeth. "I tell you, it'll be the must-have Christmas toy! I was amazed how much everyone loved him. Billie and David wanted their photos taken with him. Billie wants one in her house. I think that's amazing. But he still doesn't work on carpets! No disrespect, but I'd say exactly what Tom Baker used to say: he is a bit of a bother still. He ran over Billie! K9 went for her! It was so funny. And there was a line in the script – 'K9 trundles speedily after the Doctor' – and it just cracked me up. I mean, those two words are poles apart: 'trundles' and 'speedily'! But I don't want to sound as if I'm downgrading him, because he works very well in this episode. As a concept, he's fantastic, so I was delighted to see him. Kids love him. They want to cuddle him, which is amazing, cos he's really not cuddly. Maybe it's the voice that's cute? Sadie, my daughter, suggested that he'd make a good footstool!"

Now, I'm not just sucking up again ("Oh no, feel free," laughs Elisabeth), but Sarah Jane Smith is still widely considered to be the definitive *Doctor Who* companion...

"Well, the time was right," Elisabeth smiles, "and the company was right. That time from Jon through to Tom was when all the bits of the jigsaw fell into place."

That's rather modest of you, though.

"Well it was never said at the time," she considers, "so I don't take that with me. There was a time when Tom and I were called into the office, and Philip Hinchcliffe was producing then, and he was nearly dancing on the table because of the viewing figures. The joy of it for me was that Tom and I, and the crew, we just started to know that we were doing it right. It was actually a success. People were watching. It was such fun. I adored working with Tom. It was just magic to actually find someone who you were so in tune with, and he was so supportive. He still is supportive. Tom comes from a very down-to-Earth background, but he hated it incredibly and decided that it wasn't for him. He's cultivated this amazing persona. He's worked very hard to be the person that he is, and I love all the qualities in him: the kindness of the man, the generosity, his love of life and people. He used to say, 'They don't applaud road-sweepers, do they? People applaud actors, so why don't they applaud road-sweepers?'

In London? You'd get beaten up!

"Ha! Yes, but you see his point: he's always saying, with whatever he does, how fortunate he is. I love him to bits, I really do."

Have you read *Who On Earth Is Tom Baker?* his autobiography?

"I've got the only unsigned one in the world, I think!"

▲ *Top: In trouble again in the recemt* ***Sarah Jane Smith*** *audio series.*

▲ *Above: With Tom Baker in 1976's* ***Planet of Evil****.*

It's a thrilling read, but by the end, I'd still no idea who is the real Tom Baker. Did Elisabeth ever get to know?

"Yes," she says, replying without hesitation. "Of course, there's a part of everyone that's kept secret – no one knows everything about anyone – but I think, yes, I got to know the real Tom Baker. And the time that I spent with him was very, very special. I don't try to analyse why, but it just was. It was a very important time of my life, which I suppose is why I carry a lot of emotion with me on to this new series. I know what's important to me, and I know how you lose it. I mean, I try not to think about it, but then I read a particular line in the script, or I'm standing on set with David, and Billie, and that tin dog... all of a sudden, it just hits you: I'm making *Doctor Who* again. And that," she concludes, "is incredible." DWM

Next issue: We catch up with the voice of K9 himself, John Leeson, and join the cast and crew of *School Reunion* on location in Cardiff...

DOCTOR · WHO

BROADCAST
Saturday 29 April 2006, BBC One

WRITER
Toby Whithouse

DIRECTOR
James Hawes

STARRING
David Tennant, Billie Piper, Noel Clarke, Elisabeth Sladen, Anthony Head, John Leeson, Eugene Washington, Joe Pickley, Lucinda Dryzek, Benjamin Smith

IN A NUTSHELL
One night in London, over 40 UFO sightings. An influx of new teachers at the local school, and all the kitchen staff are replaced. Three months later, the school is getting record results. The pupils' heads are full to bursting point. Gung-ho journo Sarah Jane Smith investigates, but she isn't the only one whose suspicions have been aroused – for the school's new supply teacher and dinner lady have started their own investigation...

QUOTE, UNQUOTE
SARAH JANE: *You can tell you're getting older: your assistants are getting younger...*

TV PREVIEW

EPISODE 3:

SCHOOL REUNION

▲ *Top: The new supply teacher and dinner lady ask a few searching questions...*

▲ *Headmaster Hector Finch (Anthony Head) isn't all he seems...*

▶ *K9 gets a bit of attention!*

SCHOOL REUNIONS CAN BE RATHER uncomfortable, forced affairs. When it was revealed that *Doctor Who* would be staging its own reunion, with the return of 1970s TARDIS dwellers Sarah Jane Smith and (gawd bless him!) K9, most of us punched the air in delight, and then started worrying that it would be uncomfortable and forced, forever tarnishing our cherished memories of these much-loved characters.

But we needn't have worried. Toby Whithouse's clever, funny, spot-on script balances every element perfectly, uniting old and new friends in a fresh, innovative, exciting narrative. Here are some reasons why you'll fall in love with *School Reunion*:

● A modern-day comprehensive – incidentally, the setting for the very first episode, in 1963 – is a wonderful backdrop for a *Doctor Who* story. Pupils summoned to the headmaster's office never return! Something suspicious lurks in the canteen! There's lots of creeping about in the corridors after dark!

● Sarah Jane Smith, companion to the Third and Fourth Doctors, is back. And it's not just a blink-and-you'll-miss-her cameo. This episode is all about Sarah, and actress Elisabeth Sladen rises to the challenge. Her rapport with David Tennant is striking.

● Sarah's scenes with Rose are also thoughtfully portrayed. As Mickey says, "The missus and the ex. Welcome to every man's worst nightmare," but, in actual fact, rarely has there been a stronger, more likable 'team' than the Doctor, Rose, Sarah Jane, Mickey, and K9. It's the Scooby gang in all but name!

● K9, the Doctor's 51st-century robot dog. Kids will love him whatever – he's a robot dog, for goodness' sake! – but even coldly cynical grown-ups will have fallen for his doggie charms by the end of this episode.

● The bat-like Krillitanes are gloriously gruesome in the 'flesh' thanks to the visual effects bods at The Mill. They are surely their most impressive monster since, well... last week's, anyway.

● As headmaster Hector Finch, *Buffy the Vampire Slayer* star Anthony Head eats up the screen as if his life depended on it.

● Put simply, *School Reunion* is a meditation on growing up, and growing old, and finding your place in the universe. It's based around a rich script that's brimming with wit and leaves a great aftertaste, and some marvellous central performances. And it's got a robot dog in it. Trust us. It's everything you've ever wanted.

BENJAMIN COOK

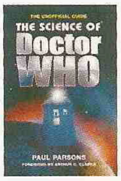
Todays Specials
GEORGE IRVIN'S QUEEN MOTHER'S CENTENARY FUN FAIR
BARHAM PARK
DINNER/BOXING EVENING
WEDNESDAY NOVEMBER '90

BURTONS

THE WORLD'S LARGEST STOCKIST OF DOCTOR WHO BOOKS

The Warehouse, Hawk Hill, Battlesbridge, Essex SS11 7RJ
Tel: 01268 764085 Fax: 01268 764193
Website: www.whoone.co.uk e-mail: sales@whoone.co.uk
NOW OPEN: TUESDAY - SATURDAY 9.30 - 4.00
Cheques/Postal Orders payable to: Who One ltd
DATES & PRICES LIABLE TO CHANGE AT ANY TIME BY THE PRODUCERS

The Science of Doctor Who


THE SCIENCE OF
Doctor WHO
PAUL PARSONS

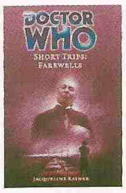
It is time to learn how the science of Doctor Who could become reality

£12.99 + £1.50 p&p

Short Trips 16: Farewells

Sixteen emotional stories of goodbye

£14.99 + £1.50 p&p


DOCTOR WHO
SHORT TRIPS: FAREWELLS

The Dalek Conquests

DOCTOR WHO
The Dalek Conquests

Everything you ever wanted to know about the Daleks is here on this great double CD

£13.99 + 75p p&p

New Series - Great New Books!

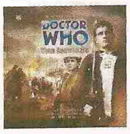
DOCTOR WHO
Activity Book
Regeneration Sticker Guide
ALIENS AND ENEMIES

Silver
TARDIS Keyring
£3.99 + 75p p&p

Activity Book
Regeneration Sticker Guide
£3.99 + £1 p&p each
and
Aliens and Enemies
£7.99 + £1.50 p&p

Gold
Dalek Keyring
£3.99 + 75p p&p

Latest
Big Finish Audios

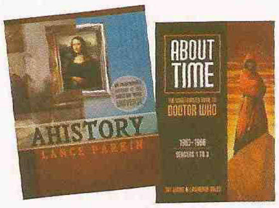


The Settling
£14.99 + 75p p&p

Gallifrey
Series Three
The Saga reaches its exciting climax!
5 Stories £10.99 each

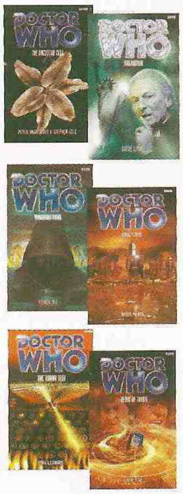
Catch up now
Series One: 1 - 4 £9.99 each
Series Two: 1 - 5 £10.99 each
p&p: 1 = 75p & 25p for additionals

Arriving Shortly...


A HISTORY
LANCE PARKIN
ABOUT TIME

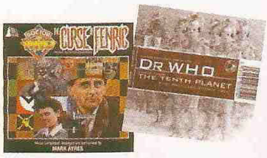
About Time 1
£12.99 + £1.50 p&p
A History
£16.99 + £1.50 p&p

Back in Stock!
A great selection of BBC paperbacks featuring the first Eight Doctors!



- Ancestor Cell
- Asylum
- Banquo Legacy
- Beltempest
- Bullet Time
- Bunker Soldiers
- Burning
- Byzantium
- City at Worlds End
- Coldheart
- Dying in the Sun
- Eater of Wasps
- Earthworld
- Escape Velocity
- Face Eater
- Heart of TARDIS
- Hope
- Imperial Moon
- Independence Day
- King of Terror
- Mad Dogs & Englishman
- Parallel 59
- Prime Time
- Psi-ence Fiction
- Relative Dementias
- Salvation
- Shadow in the Glass
- Slow Empire
- Space Age
- Taking of Planet Five
- Tomb of Valdemar
- Turning Test
- Vanishing Point
- Verdigris

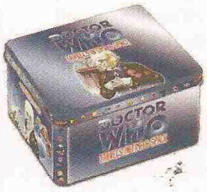
For May only:
£4.99 each
p&p: 1 = 75p & 25p for additionals


CURSE OF FENRIC
DR WHO THE TENTH PLANET

Two great music CDs
Curse of Fenric £6 + 75p p&p
Tenth Planet £12.99 + 75p p&p

Time to re-live all the excitment of the 2005 re-launch of Doctor Who
Four Volumes
£15.99 & 85p p&p each

Travels in Time and Space



William Russell reads the novelisations of:
The Daleks
The Crusaders
The Zarbi

15 CDs in a Limited Edition Tin
£65 + £2 p&p

Floating Motion Pens
8 Great Designs
Any five for just
£4.99 + 75p p&p

5" Remote Control Daleks
Exterminate those action figures with these Daleks. Featuring Full Movement & Speech!
£17.99 + £1.50 p&p

5" Tenth Doctor Action Figure
Full Poseability!
£6.99 + £1 p&p

Slitheen & Doctor Walkie Talkies
15m Range!
£19.99 + £4 p&p

Exterminate the Doctor or more probably the other way round! with these great toys. **Buy both for £22.50 + £2 p&p**

42 YEARS OF DOCTOR WHO
17 YEARS OF QUALITY SERVICE AT BURTONS

DOCTOR·WHO

BROADCAST
Saturday 6 May 2006, BBC One

WRITER
Steven Moffat

DIRECTOR
Euros Lyn

STARRING
David Tennant, Billie Piper, Noel Clarke, Sophia Myles, Ben Turner, Jessica Atkins, Angel Coulby

IN A NUTSHELL
A fireplace. Eighteenth-century. French. Nice mantel. But what's it doing on an abandoned spaceship 33 centuries in the future...?! Through the flames lies another world. Eighteenth-century France, and the bedroom of a seven-year-old girl, with a monster hiding under her bed. But why have they travelled across two galaxies and thousands of years to find a little girl?

QUOTE, UNQUOTE
THE DOCTOR: *Have you met the French? My God, they know how to party!*

TV PREVIEW

EPISODE 4:

THE GIRL IN THE FIREPLACE

▲ *Top: Madame de Pompadour in a spot of trouble...*

▲ *Above: Reinette and her lonely angel.*

TALK ABOUT HIGH EXPECTATIONS. Last year, Steven Moffat's sharp, spooky, heart-warming episodes, *The Empty Child* and *The Doctor Dances*, garnered him more plaudits and awards (including 'Best Story' as voted for by **DWM** readers, and 'Golden Moment of 2005' as part of the BBC's *2005 TV Moments*) than most writers' egos could take. But will his latest offering, *The Girl in the Fireplace*, measure up? Will Steven achieve a double-whammy? No pressure, then!

"I love it," he admits. "Sorry, but I do. *The Girl in the Fireplace* is one of the oddest *Doctor Who* stories ever – tonally, I mean – but I think it works beautifully. Euros [Lyn, the director] has made it so elegant, so beautiful... it quite breaks your heart."

Exhilarating, frightening, outrageous, suggestive, explosive... it's difficult to pinpoint a word that best describes this episode. But, if you're stuck, 'brilliant' might do. Or, as Steven suggests, 'beautiful'.

Never mind the strangest spaceship ever, or the top-notch clockwork androids: it's the focus on the relationship between the Doctor and Madame de Pompadour, the mistress of King Louis XV, that really pushes things forward. So where did the idea come from? Why Madame de Pompadour?

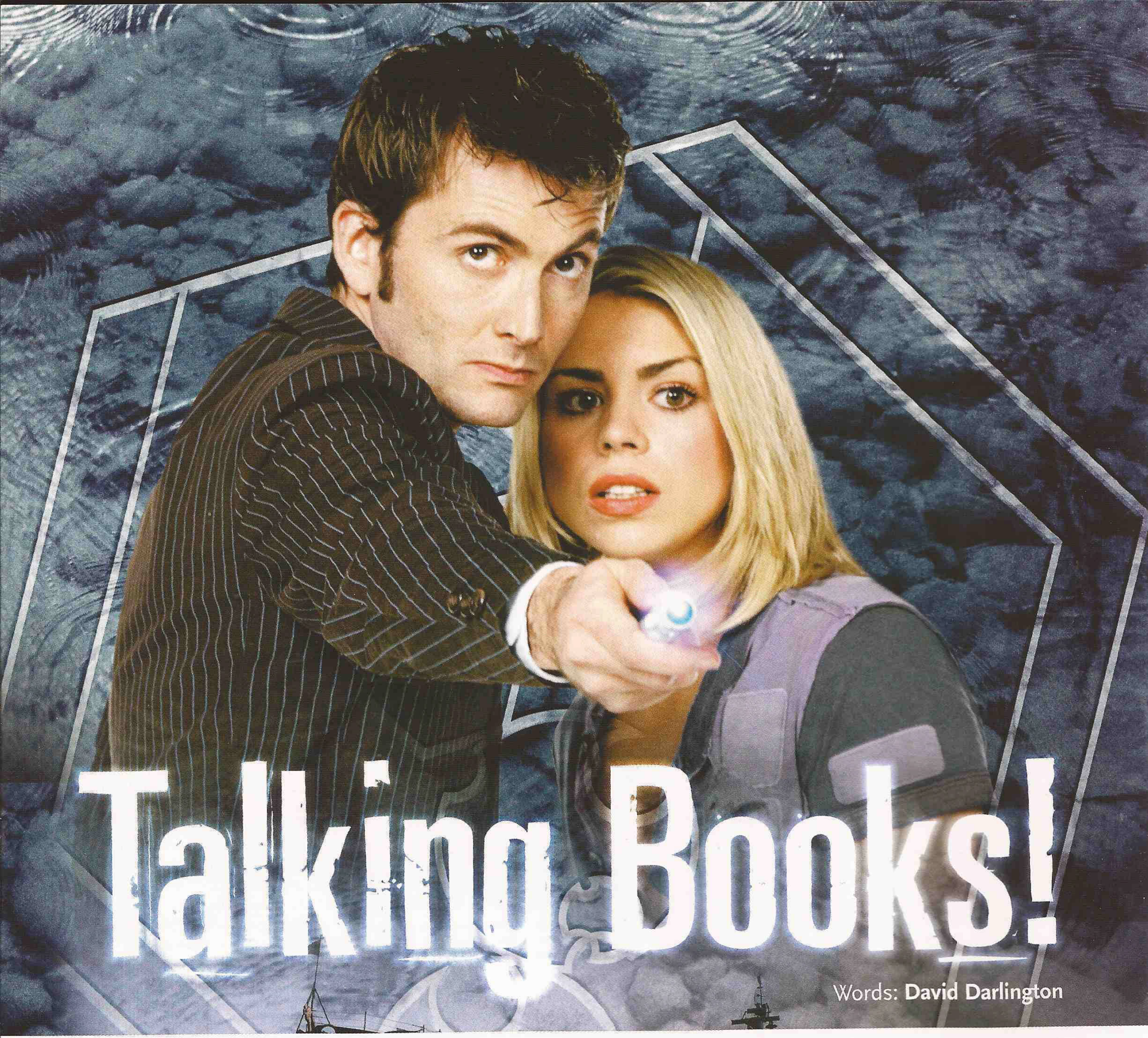
"Cos Russell told me to, the black-hearted swine," laughs Steven. "He thought, 'Big frocks, big hair – let's give it to the show's token straight for a laugh.' He gets bored in Cardiff, you know. The brief was just an e-mail, assuring me that he'd want me back for Series Two, and asking if I had any interest in Madame de Pompadour and a clockwork man... which I didn't, really. But I'm a professional, me. Being honest, I wasn't all that sure who Madame de Pompadour was. Could've been Hitler's mistress for all I knew. Or Hitler."

Sophia Myles is a touching, terrific Madame de Pompadour. "While I was writing it," explains Steven, "my son, Joshua, was watching the movie *Thunderbirds*... every... single... day...! I'd fallen quietly and furtively in love with Sophia as Lady Penelope. How I longed to meet her one day and impress her with my witty banter. Sadly, when the chance came, I'd accidentally given all my witty banter to David Tennant. Seriously, though, she was absolutely top of my list for the part. I never even mentioned that to the production team, but happily they came to the same conclusion."

The trouble with putting real people in *Doctor Who* is making it count. "As soon as anyone meets the Doctor," says Steven, "they end up getting chased down a corridor, and blubbing for their mummies, cos it's that kind of show. As soon as the story starts, they could be anyone. So I thought it might be interesting to make the Madame, and her life, and her extraordinary charm and personality, and her relationship with the Doctor, central to the story – not just a bit of colour between monster attacks. She's one of the most learned, accomplished, beautiful, funny, brilliant women who ever lived. And as sexy as any other 12 women. And trained since birth – trained, educated, practically brainwashed – to be the King's mistress. Think about that. She's trained since early childhood to be the perfect consort to a raging egomaniac... and then she meets the Doctor! Honestly, some relationships just write themselves..."

Sorry, mate, you don't get off that easily. *The Girl in the Fireplace* is as amazing as we've come to expect from Steven Moffat. It's a *tour de force*. Thankfully, Steven will be back next year. Top this? Now *that's* pressure.

BENJAMIN COOK



Talking Books!

Words: **David Darlington**

"These three books are set sometime after *The Christmas Invasion* and before Episode 5," begins **Justin Richards**, author of *The Resurrection Casket*. "No, it's before Episode 4," interrupts *The Stone Rose* writer **Jac Rayner**, "in fact, it would be Episode 3, wouldn't it?" "Well, they're set after *The Christmas Invasion*, anyway," Justin continues. "Oh," Jac realises, interrupting, "mine has to be after *New Earth* because I've got a reference to it..." "*The Feast of the Drowned*," author **Steve Cole** asserts definitively, "comes before *School Reunion*." "They can be read in any order, anyway," Justin concludes. Well having cleared up that thorny point, let's move on to more interesting matters...

This time last year, on the eve of publication of the first lot of Ninth Doctor novels, Justin mentioned a conversation he'd had with Russell T Davies where they discussed the first set of books being "the best TV tie-in fiction books in the entire history of the universe!" Do you think you've achieved that?

Justin Yes! Things can always be better, but if you compare the quality and the success of what we produce with other TV tie-ins, I think we're the best out there. Having said that, most TV tie-ins are aimed at a different audience, they're much more 'for the fans' – which the old paperback *Doctor Who* novels also were – but we're aiming for an 'older children's adventure' market, much as the series itself is. But there's room for improvement and innovation. We have, as we've always had, a format we can break out of – there's infinite variety and we have to exploit that.

Steve It was incredible to find out the first three Ninth Doctor novels were the third, fourth and fifth best-selling sci-fi novels in Britain over a six-month period, behind *Harry Potter* and Terry Pratchett. OK, we were quite a long way behind them! But it's still testament to the power and popularity of the new series. Kids wanted to own stuff with that logo on...

Justin And success in the book world is very different from success on TV. The television series gets about eight million viewers, and you think what proportion of that 40 or 50,000 copies of a book is, and that puts things in perspective. The sales held up for the second set of books, in September, which suggests the success was not purely due to the novelty of the TV series, that there's a perception from readers that these are good enough to be worth continuing to purchase. It's been encouraging, and it reflects the quality of the product – not just the writing, but also the marketing. The hardback format's worked very well, the covers have been stunning, and the branding – for all the merchandise – has been outstanding. A lot of the success has been due to the enthusiasm of the booksellers. WHSmith did a boxed set, Waterstone's promoted these books right from the start...

Jac I love Waterstone's – they've got my last book in the window in Chelmsford. Not Justin's or Steve's – *my* one.

BBC BOOKS
DOCTOR WHO
The Stone Rose
BY JACQUELINE RAYNER
BBC BOOKS
DOCTOR WHO
The Feast of the Drowned
BY STEPHEN COLE
BBC BOOKS
DOCTOR WHO
The Resurrection Casket
BY JUSTIN RICHARDS

▲ *The three new Doctor Who novels published in May.*

Justin Well, it's probably the only one that hasn't sold out...!

How has the new Doctor affected the writing of the novels?

Steve Completely. He's so light on his feet, and quirky and clever, he transforms the story around him.

I recall Jac confessing to being a little deflated when Chris' departure was announced...

Jac I was absolutely distraught. Justin had to reassure me that it was all going to be okay! From a writing point of view it was a pain, because I had just got a handle on the Doctor and Rose, and having to write for a different Doctor I actually found difficult. I wrote him Scottish to start with! Eccleston's Doctor was a very distinctive voice in the scripts, so even though we didn't get to see much of him beforehand, we got a handle on his Doctor from that. It wasn't as good as it could have been – the more I watched the series, which was obviously after the books had been and gone, the more I thought "I wish I'd known about that gesture," or whatever. But I thought next time round it would be so much easier! Little did we know...

"The hardback format's worked very well, the covers have been stunning, and the branding has been outstanding!" JUSTIN RICHARDS

Steve But it's a new Doctor, and how exciting is that! And Rose, too, has changed over that first series, and we were asked to bear that in mind. Helen Raynor [script editor] calls the second series Rose 'Sexy Rose' – though I've thought that all along! I was also glad to get to write for Mickey and Jackie. That was new for me, and great fun.

And has your translation of the new Doctor into print been a similar process to last year – reading scripts, visiting the set, seeing bits of footage...?

Steve We did have the first few scripts, but *Casanova* was my main reference point. It's such a 'Doctorish' portrayal – apart from the sex! – that I couldn't get it out of my head.

Justin We had slightly less to go on this time – on the first series, we spoke with Russell and Helen and the people at Cardiff while they were setting up, so they had time for us. This time they were finishing the first series and going straight into the second, so they didn't have the time to spare us.

Steve But they were very supportive, and showed us scripts and rough-cuts. Justin, Jac, Gareth Roberts and I all squeezed into Helen's office to watch the telly! I've worked with Helen on approvals for the other *Doctor Who* tie-in stuff I do, and how she crams everything in always astounds me.

Given that Rose and Mickey and Jackie are all still around and that the books were all written well before Christmas, how difficult was it to get the Ninth Doctor out of your heads?

Jac In script form, I've found, the new Doctor is quite similar to the last one. A lot of what makes them distinctive is in the performance.

Steve As with all the Doctors, a lot of the performance comes from the actor's personality. So the scripts give you hints, but it's only when you start seeing the actor actually doing it that you start to 'get' the performance properly. Plus you have to be careful, because the verbiage, while brilliant and sparkly on screen, risks seeming repetitive and waffly when you reproduce it on the page. I went through and took a lot of mine out.

Justin I found I was writing the Ninth Doctor if I didn't concentrate. The generic Doctor that's easiest to write for is a sort of amalgam of Jon Pertwee and Tom Baker, and you can fall into doing that, which I had to avoid...

And how's Rose's relationship with the new Doctor blooming? David Tennant apparently thinks they're 'in love'...

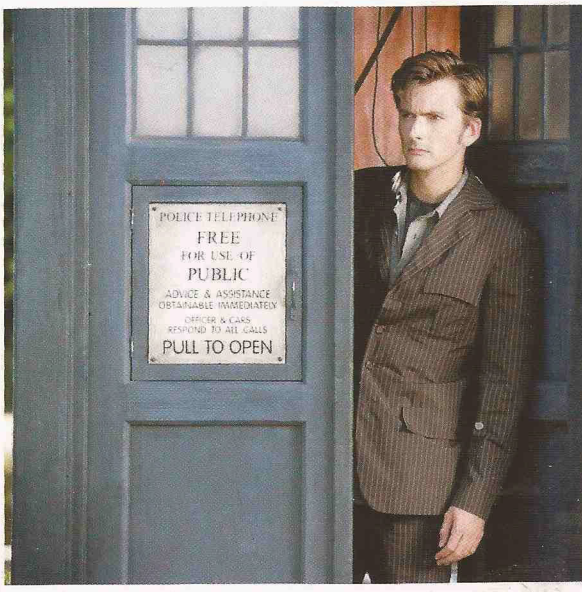
Jac Oh, good God, yes!

Justin You could spend a long time talking about what you mean by 'love', but yes. They're best mates who'd die for each other...

Steve They care for each other hugely, but it's so much bigger than just a boyfriend/girlfriend thing...

There's been a return to the 'core team' of writers for this first set of Tenth Doctor novels – why is that, given that I bet ▶

▼ *Jacqueline Rayner*



The Stone Rose

AUTHOR Jacqueline Rayner
PUBLISHED 13 April 2006
FEATURING The Tenth Doctor, Rose and Mickey

Mickey is startled to find a statue of Rose in a museum – a statue that is 2,000 years old. The Doctor realises that this means the TARDIS will shortly take them to Ancient Rome, but when it does, he and Rose soon have more on their minds than sculpture.

While the Doctor searches for a missing boy, Rose befriends a girl who claims to know the future – a girl whose predictions are surprisingly accurate. But then the Doctor stumbles on the hideous truth behind the statue of Rose – and Rose herself learns that you have to be very careful what you wish for...

◀ there are several thousand people just waiting for that same opportunity...?

Justin Two reasons – one is because it was a huge success last time and you don't want to muck around with that, any more than Russell would throw out all the writers on the TV show and bring in a whole new set. We all now understand the format and how to work to that length and style. But mainly for logistical reasons – we had to have the books finished by October, well before there were any finished versions of the TV episodes. We saw *The Christmas Invasion* with no effects a week before the books had to be in...

Jac ...and then we had a week to go and rewrite everything!

Steve, having done the more serious-minded novel last year with *The Monsters Inside*, on *The Feast of the Drowned* you seem to be having a whale of a time writing for this Doctor and especially, in her fleeting appearances, for Jackie Tyler...

Steve It actually started off very dark and serious, and in an entirely different location. It was way too miserable, and I wanted it to be a lot more 'up' while still being scary. I'm not sure I'd describe it as a romp, but I was certainly aiming for thrills, chills and laughs just as the TV show does. You just have to go with your instincts. In *Feast*, there's a lot of body horror but I think because it is fantastical you can push it a little more...

> "In *Feast of the Drowned* there's a lot of body horror, but because it's fantastical you can push it a little more." STEPHEN COLE

The Resurrection Casket

AUTHOR Justin Richards
PUBLISHED 13 April 2006
FEATURING The Tenth Doctor and Rose

Starfall – a world on the edge, where crooks and smugglers hide in the gloomy shadows and modern technology refuses to work. And that includes the TARDIS. The pioneers who used to be drawn by the hope of making a fortune from the mines can find easier picking elsewhere. But they still come – for the romance of it, or old-fashioned organic mining. Or in the hope of finding the lost treasure of Hamlek Glint – scourge of the spaceways, privateer, adventurer, bandit...

Will the TARDIS ever work again? Is Glint's lost treasure waiting to be found? And does the fabled Resurrection Casket – the key to eternal life – really exist? With the help of new friends, and to the horror of new enemies, The Doctor and Rose aim to find out...

▲ *The Doctor and Rose in Tooth and Claw – fresh from their adventures in the books!*

▼ *Justin Richards*

And this 'Keisha' character you've introduced, who's part of Rose and Mickey's circle of mates and seems to have had a large part to play in events between *Rose* and *Aliens of London*...

Steve To be honest, I was worried about the Keisha/Mickey/Rose stuff, because it wasn't in my original outline. I needed to add some depth to Keisha as a character, and saw a way to do something different with Mickey in the process. And I know that Cardiff is concerned that the stories we tell reflect 'new' *Doctor Who* – which is brilliant, because it is so much more about relationships, so this subplot seemed true to that ethos. And of course, there's no conflict with TV episodes – that's the sort of thing Helen watches out for.

Justin We talked about that a lot, it got toned down a little from Steve's first draft, but we left it in. It seemed to give strength to the characters. In doing runs of three books, the obvious thing to do – and probably the most sensible – is to do one that's broadly speaking in the past, one that's in the present, and one that's sci-fi or in the future...

Jac Well, I buggered that up by having mine set in the past but with present-day sections!

Justin ...but it does mean that one of your books is set 'now', and you'd have to have a good reason not to include characters like Jackie and Mickey – which is a nice thing to do, but it could also be a bit restrictive, as it means you end with very few present-day stories that don't have them in. *The Deviant Strain* was a deliberate attempt to do a present-day story that was set in a very different part of the world. And consequently all the reviews called it a 'cold war thriller' and assumed it was set in the 1950s!

You've played musical chairs with the formats, though – Jac's done the historical one, *The Stone Rose*, this time...

Jac We all have to do one of everything! I was asked to do the 'future' one, but I begged to do the 'past' one instead...

Well, as you're an historian, one would imagine it's more your cup of tea...

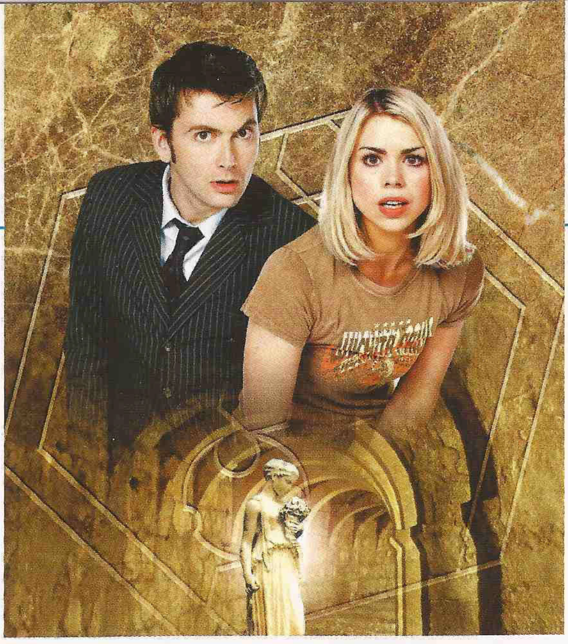
Jac I do naturally gravitate towards historical stories, yes. On *Winner Takes All* I kept saying "What are you doing to me, Justin? I can't do 'present day'!" – and then I really enjoyed it. So if Justin had forced me to do the science-fiction one, it might have been okay...

And does the Roman aspect of *The Stone Rose* particularly appeal to you?

Jac Yes, my degree is in ancient history, and I specialised in Roman history. The story's not focussing on political history, it's more social history. Originally, I devised a story something set in Nero's court, which is more my area – Julio-Claudian political stuff. But we were asked not to do a pure historical story.

What was the reasoning for that?

Justin I think it's that *Doctor Who* as it is today is to do with the weird and the wonderful, not just the everyday – and so even though the past is weird and wonderful to us, any series could do that – why do something that could be done in *Rome*, the TV series? *Doctor Who* is different and special, and what makes it special is the outlandish and the other-world nature of things... It was probably partly to do with the stage we're at. We're in the second year of, well, we don't know how many! When we're in the fifth year of 'we don't know how many', we can maybe stretch a bit in other directions...



Are the shops likely to give the new books as much of a push as last time?

Justin I think they probably will, actually. Last time, the shops were taking a gamble just as the BBC was, just as BBC Books was. This time, it's much more of a known quantity, the booksellers know the product that they're selling, the same as they now know what an Alan Titchmarsh book is about. So that should help, and I think we'll get promoted at least as well. Yes, you'll lose a little edge of novelty – but success breeds success.

Is the success of September's second wave of books helping to inspire confidence that the success will be sustained, rather than a freak windfall?

Justin The second lot had to succeed in the run-up to Christmas, which is a very crowded market, and without the show on television – and also, although we didn't realise it until later on, without even the current Doctor. It was the old guy! Who, luckily, was such a presence that people still remembered him until Christmas... so yes, the fact that they did so well under those circumstances is another big boost.

And do you get more feedback from kids and other readers?

Jac Not feedback in the sense of 'this is good and this isn't good', but the fact that people know about them – particularly kids – is fantastic.

Steve Judging by the slew of opinions on the website, and the letters from kids I have received, we seem to have got something right. But you can't get complacent...

Justin I did a signing session in a shopping centre in Luton, and there were an awful lot of children – older children generally – picking up copies of the books and asking me to sign. And I was surprised, because it was 70% girls. Girls read a lot more than boys at that age, and that brought it home to me that now we really are writing mainstream children's fiction that is *Doctor Who*-branded, if you like, rather than 'something for the fans'. I give talks in schools, and a year ago if I'd said "...and I write *Doctor Who* books," they'd look at you blankly. They wouldn't know what *Doctor Who* was, or maybe one of them would have a dad who'd bought a few DVDs. But now they ask "Do you do the scripts as well? When are they going to put your book on the telly!?" DWM

▲ *Stephen Cole*

▼ *Gareth Roberts*

The Feast of the Drowned

AUTHOR Stephen Cole
PUBLISHED 13 April 2006
FEATURING The Tenth Doctor and Rose

When a naval cruiser sinks in mysterious circumstances in the North Sea, all aboard are lost. Rose is saddened that the brother of her friend, Keisha, was among the dead. And yet he appears to them as a ghostly apparition, begging to be saved from the coming feast... the feast of the drowned.

As the dead crew haunt loved ones over London, the Doctor and Rose are drawn into a chilling mystery. What sank the ship, and why? When the cruiser's wreckage was towed up the Thames, what sinister force came with it? The river's dark waters are hiding an even darker secret, as preparations for the feast near their conclusion...

I am a Dalek

BBC BOOKS
Quick Reads
DOCTOR WHO
I am a Dalek
BY GARETH ROBERTS

"QUICK READS IS AN initiative which ties in with World Books Day," reveals Justin Richards, "which was on the 2nd of March. I think Quick Reads approached the BBC about *Doctor Who*, and Cardiff was very much up for it because it's something which shows the brand in a good light. I recommended Gareth, knowing that he has a wonderful writing style for that sort of work. He is straightforward and simplistic, in the nicest way, and it's difficult to write something with the clarity that lends itself to this sort of project."

Gareth Roberts The key phrase is 'emergent readers' – people who, for whatever reason, don't read books. They are intelligent and can read, but it just doesn't appeal to them. So the idea is to get people reading and encourage them to get started with adult books. And *Doctor Who* can appeal to anybody now – there's not the embarrassment about it that there used to be.

How and why did you get involved?

Probably because *Only Human* had been successful, and it was in that clear, concise style – you know, I'm not someone who sets out to baffle people. I have always prided myself that you could pick up any of my books and get into it even if you knew nothing about *Doctor Who*.

And was the discipline involved in writing this story different to your previous novel?

Slightly. I sort of viewed *Only Human* as being of the level of complication of a two-parter in the new series, and this was more like a one-parter – you're straight in there, there's no hanging around. When the literacy experts went through it, they simplified some things, and most of that was fine, although they did change "My vision is impaired – I cannot see!" into "My vision is damaged..." Which I had to change back, because it would just have been so apparent what had happened! There was also one word I was asked not to use by the production team – and then the literacy expert put it back in! But I'm not going to tell you what it was...

Did the Daleks complicate things? Was it your idea to bring them in?

No, no – right from the start Quick Reads wanted the Daleks, and the Nation estate was very good about that. Originally we were going to have more than one Dalek, but Helen Raynor and the BBC Wales people are very keen on simplicity and clarity. Using a solitary Dalek, initially I did think it was going to be too like *Dalek*, so the idea was to put it in a different context and make it a different kind of Dalek, and also the idea was that in *Dalek* we had the Dalek being infected with 'the human factor', if you like, so this time we'd do it the other way round. It was also about the contrast between what the Daleks think and what humans think. I liked the sneakiness that came back into the Daleks in the last series. And a big thing for me is 'muddling through' – being pragmatic and taking things as they come is much the best way of going about things in life, and I think that's very *Doctor Who*.

As the only person who's written one of these books who's also written lines for David Tennant to speak as the Doctor – with Attack of the Graske – did that feed into how you wrote this book?

I'd had a couple of scripts, but I've tended to take my cue from what Russell and David have both said, about not saying upfront "this Doctor wears celery" or "this Doctor wears a funny coat". I like the way that he talks about words, and thinks about what he's just said – he's got this subconscious fascination for the way people talk. I find that interesting. Also there's that sense in *The Christmas Invasion* that he's quite self-questioning – "What do I do when I see a big red button?" – it's a sort of commentary on himself, and I like that, it's fun and of course David does it very well. Occasionally I'd have him say something and then think it was a bit too 'northern' – I got very keyed in to the way Eccleston spoke. But the more scripts I read, and the more I saw of David, it was quite easy to work out what his Doctor should and shouldn't do. And yes, it's not wildly different, it's the delivery and the performance that are different. Which is the way the series always was – at its best – in the past.

And is Quick Reads a one-off or a long-term project? If it's the latter, will there be more Doctor Who in the series?

I really don't know. I imagine the BBC will be interested in how it sells, because maybe there is a market for shorter, simpler books. But at the same time it's not *Junior Doctor Who and the Brain of Morbius* – it's true to the brand, just in a slightly different way...

BACK TO THE FUTURE

They're back! And this time they're going further than ever before – to the Year Five Billion and Twenty-Three to be exact. **Benjamin Cook** joins the cast and crew on set for *New Earth*. The adventure begins again, right here...

BACK TO THE FUTURE

I **MUST HAVE THE BEST JOB** in the world. Billie Piper is in the shower, and I'm being paid to watch. Okay, she's not in an actual shower. She's in a hospital lift. But she's still getting wet. In fact, she's soaked through and through. Actually, it's not a real hospital. Or a real lift. It's a cramped set in a Newport studio. But I don't care. It's real water. And I'm not actually getting paid. Not in legal tender. But that's a private matter between me and my employers. There. Breathe. Yes. Anyway. Billie.

"I don't mind," she says, mascara running down her cheeks, "I prefer it cold."

"So says Billie Piper," chuckles James Hawes, the director. "Write that down, please, **Doctor Who Magazine!**"

David Tennant looks on. He's already filmed his shower scenes, and he's here to lend Billie some moral support. Hang on, he isn't. He's watching her get drenched, and filming it on his camcorder. The camcorder is shaking, because he can't stop laughing. At one point, he actually shouts out "Go, Billie, go!" I swear.

"When the water came in," Billie says to James after the take, "I put up my hand to shield myself. Was that okay? Shouldn't I have done that?"

"No, I liked that," he enthuses. "It was as if you thought it was a leak or something."

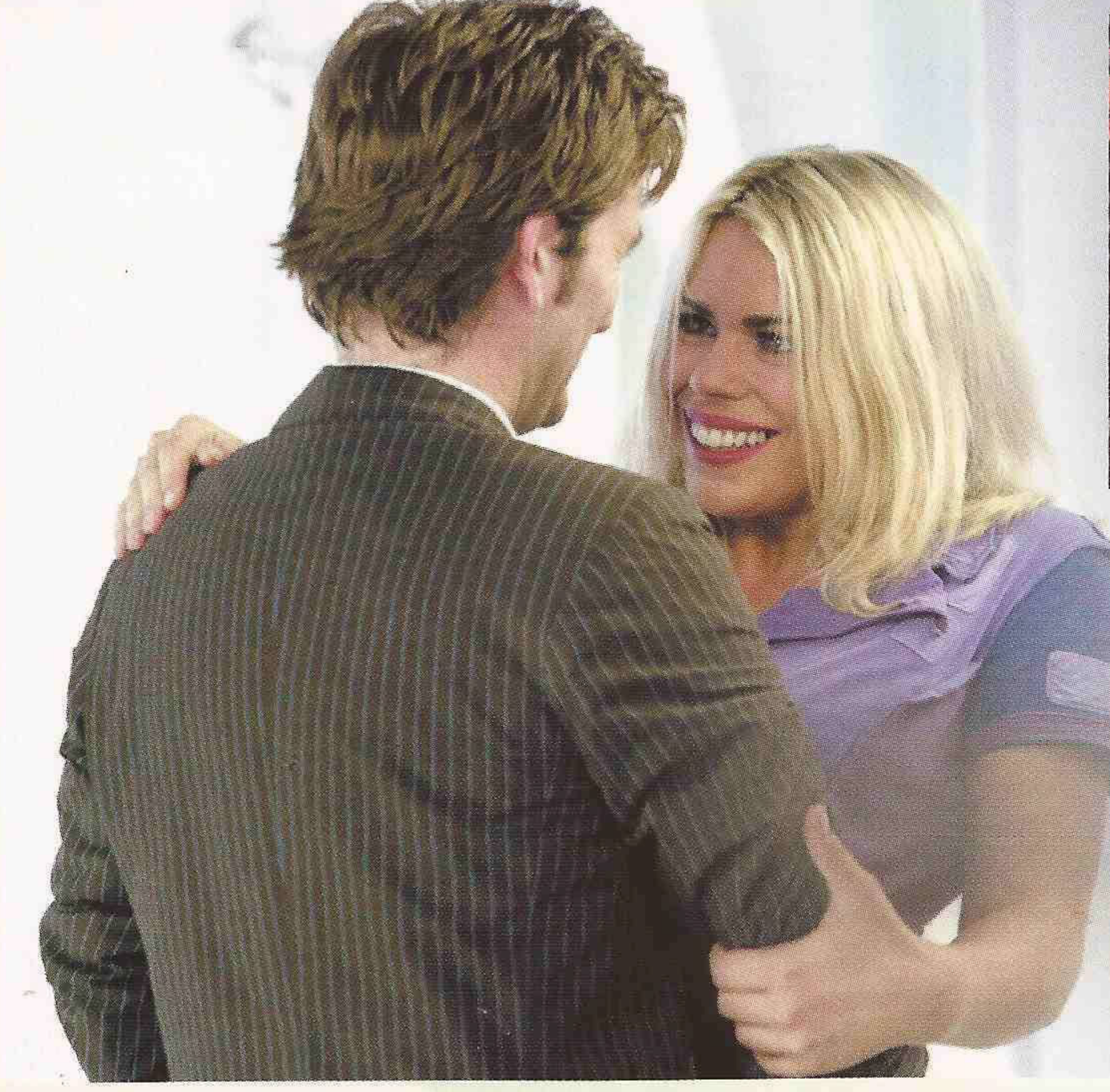
Rewind six hours. It's late-morning on 7 September, 2005, and James is attempting a shot that looks down on David and Billie, who are on top of the lift, ripping open the brightly-coloured IV bags that David has wrapped around him. Except, the top of the lift is about 20 feet off the ground. If it were any higher, it'd hit the studio roof.

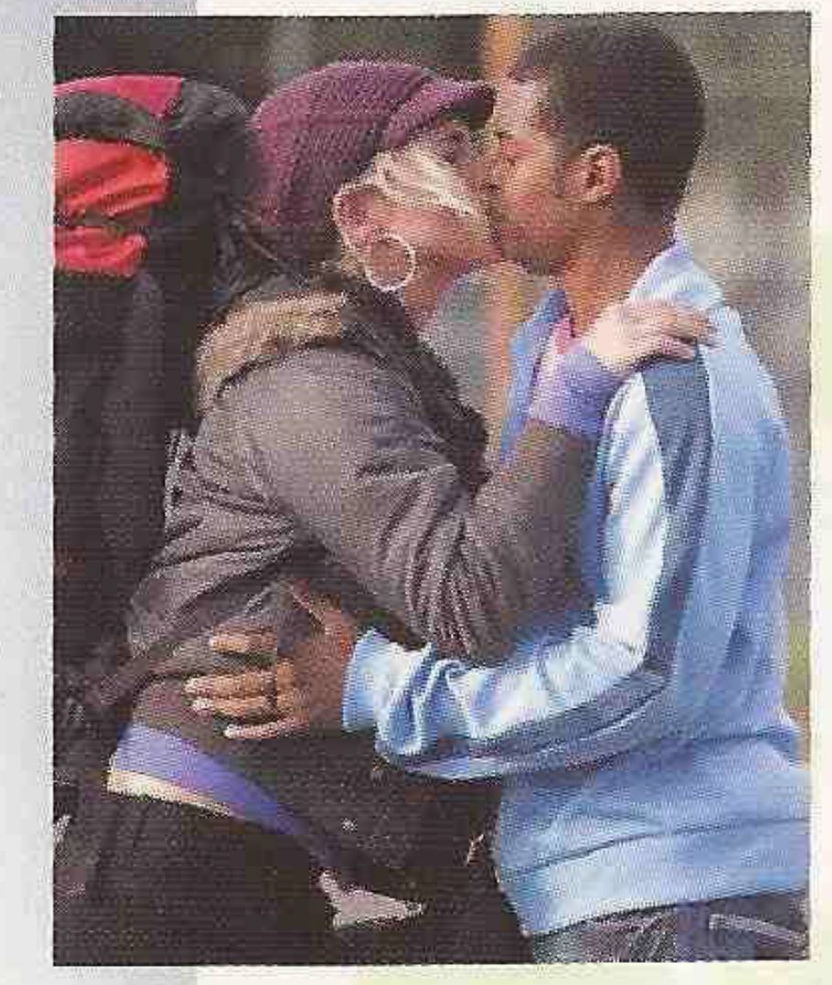
"I can't get a top shot that gives the lift geography," admits James, scratching his forehead. "It's a pretty tough one. This is where I just rip up my shot list..."

"And start again?" suggests Lynsey Muir, the second assistant director. "Or how about we get in some bottles of vodka, a few beers, some pizza...? Cos we're gonna be here for a while."

"It was a logistical nightmare," James tells me later. "The moment that you've a film crew shooting in a confined space, you know that you're in trouble. Not only do the actors have to squeeze in, but also so do the lights, cameras, make-up people... A lift shaft is by definition a confined space, and we built it in the studio, which seemed like a good idea at the time, but we just cornered ourselves. Every time we changed shot, the wall had to come out, the green screen on the floor had to come out, we had to re-rig the cameras... it was like wading through treacle."

> "IT'S ALL EVER SO SLIGHTLY SILLY SO YOU HAVE TO SELL IT WITH ABSOLUTE CONVICTION." DAVID TENNANT





It's a kiss-fest for Rose, this episode. A quick goodbye peck for boyfriend Mickey (Noel Clarke)...

...and then a full-on snog with her newly-regenerated bezzie mate. Well, okay, she's possessed at the time, but still!

"Do you still want me to start the scene on David's back?" asks Billie.

"Yes, please," grins James, "as often as possible! Are we ready for a take?"

"Cue!" shouts out Jon Older, the first assistant director.

"The only queue that I want to be in right now," replies the camera operator, "is the one for lunch."

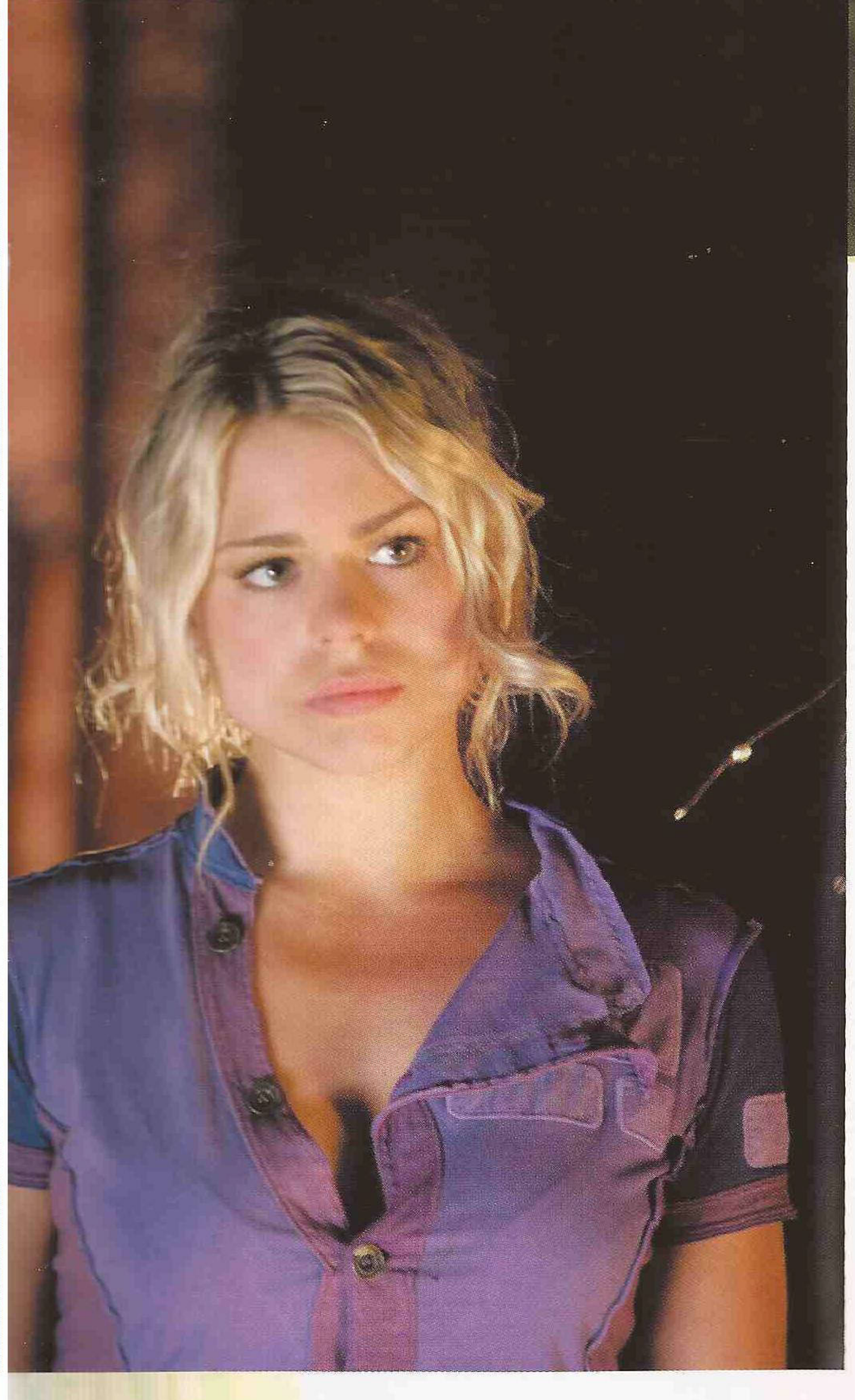
"And... action!"

On the first take, one of the IV bags flaps awkwardly around David's crotch. It looks a bit rude, to be honest. "We can't transmit that," laughs Phil Collinson, the producer, peering suspiciously at the monitor.

"The less it's at willy-height, the better," agrees James. "David, you'll thank me for that on transmission."

Does David ever feel ridiculous on *Doctor Who?*

"Well, it's all ever so slightly silly, isn't it?" he laughs, when we catch up a few months later. "It's a story about a man who travels through the universe in a phone box, so you can't really allow yourself to enter the realms of self-consciousness, or I think the whole thing would fall apart. You have to sell it with absolute conviction, and completely believe in these moments that you're in. Showers in elevators are all very well, but it's most difficult when you're acting against elements that aren't there – green screen being the obvious one. You enter into the world of it when you take the job on, I think. Everyone here knows why we're doing it, and what we're doing it for, so it's not like anyone's pointing and laughing! It's a very understanding crew."



A LITTLE LATER, EARLY-EVENING ON 7 September, when Billie and David were readying themselves for their shower scenes. Billie is yet to get wet. David is yet to fall over laughing. The cameras are covered in protective plastic sheets. Billie and David are not.

"Okay," says James, clapping his hands, "you're about to get wet."

"WOO-HOO!" yells Billie, and then looks embarrassed. "I can't believe I just said that out loud," she cringes, burying her head in her hands.

David is first under the sprinklers. "That," he gasps, as women with towels charge towards him after the take, "is wet!"

"Is it warm, though?" asks Billie, anxiously.

"Yep," he smiles, "but it'll be freezing in a minute. No, it's lovely. Lovely and delicious. A nice shower." He shivers. "Ooh, now it's getting cold."

"Ah," says James, and then he says it again. "David, we're going to have to go again."

Apparently, a section of the lift roof came away at the end of the take ("The set's falling apart!" claps Billie, seemingly delighted). Actually, I wonder whether the roof didn't come away at all, and James is just making that up because he wants to see David have to put his sopping wet coat back on over a nice and dry shirt...

"That's one of the great things about this job," David tells me later. "You get to do stuff that you don't get to do in 'normal' dramas; variety being the spice of life and all that. It's always fun to get wet and covered in stuff, cos there are lots of people who look after you and make sure that you don't die of the cold. The difficulty is when you go for another take, and you have to put wet clothes back on. It's not a nice sensation. That's the only really nasty side of it."

"The whole disinfection sequence is joyous, isn't it?" enthuses James. "Of course, we had three changes of costume for each actor. But the biggest thing wasn't changing the costume but resetting hair and make-up, so I chose to shoot it pretty much in story order: they get wet, they get powdered, ▶

DAVID TENNANT

Hello, David. I can't help but notice that you're drinking out of a mug with your face on it. That's a bit narcissistic of you.
Steve from make-up made me this mug, cos I kept losing mine; I couldn't do this for myself. I had a mug from *Blackpool* that had 'DT' on it, and I'd kept it all that time, but it got lost somewhere on set. I was a bit upset, so Steve made this one for me. It has my photo on it so that nobody can nick it... unless they're a total fool.

Fair enough. Are you a cat person?
Erm, not particularly. I'm not big on animals much. I don't mind cats, I don't mind dogs, but I'm not a great lover of either. I don't get squishy at the thought of them like some people do. I quite like the coolness of cats. I like the 'sod you' quality that a cat has – you can shower it in love, and it'll just wander off. Dogs are transparent; I suppose that's what makes them loveable. But I like the enigma of cats.

If you could inhabit someone else's body for a day, whose would it be?
I always want to give dirty answers to these questions, because I think that is where one's mind initially swings. Or perhaps it's just the sewer that is my mind? But I'd want to check some stuff out. Hmmm. I'm not going to go too far into that. If I'm honest, that would be my first thought. My second thought would be something terribly pure like 'get George Bush to reverse some policies' or something. But I'd probably go for the dirty option first.

> "I just stuck my chest out and wiggled my arse. That was it!"

How did you approach playing the Doctor as inhabited by Cassandra?
I stuck my chest out and wiggled my arse! I think that was pretty much all there was to it.

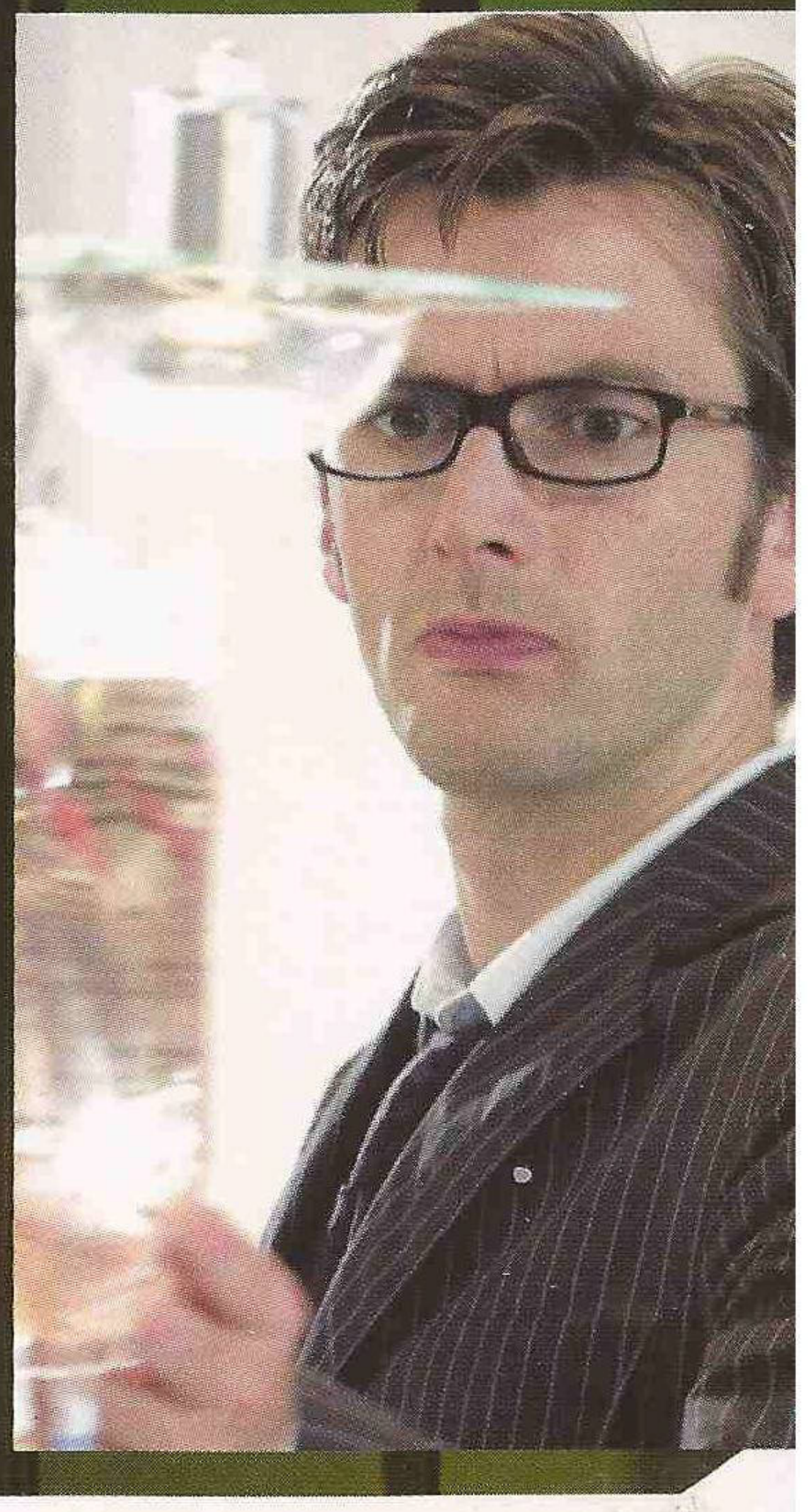
Any attempt to imitate Zoë Wanamaker?
I did try to have a mental image of Zoë Wanamaker at all times; I think you've got to. It's probably quite a comedic moment, and it's quite high-camp in some ways, but I did try to think of her. The more fantastical things get, the more you've got to keep nailing it on to some kind of reality. I wasn't doing her voice, cos she's inhabiting the Doctor's voice box, but I did try to think about how Zoë would be physically. The three of us who do it – Sean [Gallagher, who plays Chip], Billie, and I – all adopted certain little mannerisms, which you may or may not see in the finished product. But I'm not going to try to pretend that it was all desperately serious and wasn't a lot of fun to do.

Would you ever consider plastic surgery?
Never say never to questions like that. I have no intention to, I don't really see the value of it, but if I ever found myself somewhere where I thought it would make my life considerably better...

If cost, pain, and practicalities were no object, what would you have done?
Erm...

How about an extra arm?
That would just be grotesque.

Nah, it'd be great! Never mind nose jobs and facelifts: if you could have anything done, surely you'd go for something much more innovative...?
Like wings? Hmm. I'd quite like to fly. Yes! Wings would be good.



BACK TO THE FUTURE

ZOË WANAMAKER

Hello, Zoë. Is it true that you once toyed with the idea of becoming a nun?
When I was a child, yes. [Guffaws] That's a long time ago. I think it was because I liked the costume.

Would you have made a good nun?
For a Jew, I would have made a fantastic nun. Ha! It would have been a more secure profession than acting. But I grew out of it after a while. I'm not sure I'd have liked all that holiness business.

> "Cassandra appealed to me as she's like a naughty child."

Cassandra O'Brien: out-and-out villainess, or simply misunderstood?
Cassandra is definitely a grotesque – she's a monster – but also she has, well, I was going to say a caring side, but I don't know... a human side, perhaps? I've played some absolutely horrible characters, and you do, as an actress, think about how they become like that. There's a limit to how far you can go, but, with these sorts of characters, you either get them or you don't.

What was your first reaction to Cassandra when you read the script?
"I thought she was fantastically funny. I like all that 'Moisturise me, moisturise me.' I know people who are like her! Yes, there are very naughty people about. I mean, she appealed to me on the principal that she's a naughty child, really. I liked that she's naughty; that's really what attracted me. I think she's wonderful. Thank God she's come back! She's been reconstituted – put back together by a clone.

Would you ever consider plastic surgery?
Yes. Oh God yes. If it's there and it's good, why not? But then people take it to such extremes, and become completely obsessed by it. I can think of lots of women that it's happening to – people who are having so much plastic surgery that they're completely flat. I think that's stupid. You can't hold back time. You have to grow old gracefully, and just try to keep fit and healthy. Time will not be stopped. But plastic surgery? Yes, I think it's a must!

If cost, pain, and practicalities were no object, what would you have done?
Hmm. I'd like a brand new brain, I think.

A brain transplant?
A brain transplant. Ha! Yes, I'll have one of them.

In New Earth, you wear a beautiful long blonde wig. Do blondes have more fun?
Yes! They definitely do, yes. Actually, character actresses have more fun, I think. I've never been considered a great beauty, and what people call 'character actors' are usually people who aren't great beauties. But that's fine by me: I play all the nice parts and the funny parts.

Didn't your parents try to discourage you from entering the profession?
I think they were just nervous. Being actors themselves, they knew how insecure the profession is. They knew what the pitfalls were. Like all parents, they didn't want me to be unhappy.

Would you discourage people from entering the profession?
I would only discourage people if they want to be famous, because it's hard work. Sometimes you don't work at all. I don't think I was ever particularly interested in being famous. No, my objective was to do good work with good people, and that's it. That will always be my goal. Fame is transitory – it comes and goes – but I'm in it for the duration. It's the career that I've chosen. I'm not in it for the short-term. It's a never-ending discovery.

As the daughter of a famous actor, did you ever feel that you had a reputation to live up to?
Oh yes, it was difficult, because my dad [Sam Wanamaker] was one of the first method actors to come to this country, and that's a hard act to follow. But I think you have to find your own way in life – your own way of working, and your own way of expressing yourself. Yes, that was a lot of baggage to take with me. It was something that I carried around with me for a while, until I found my own feet.

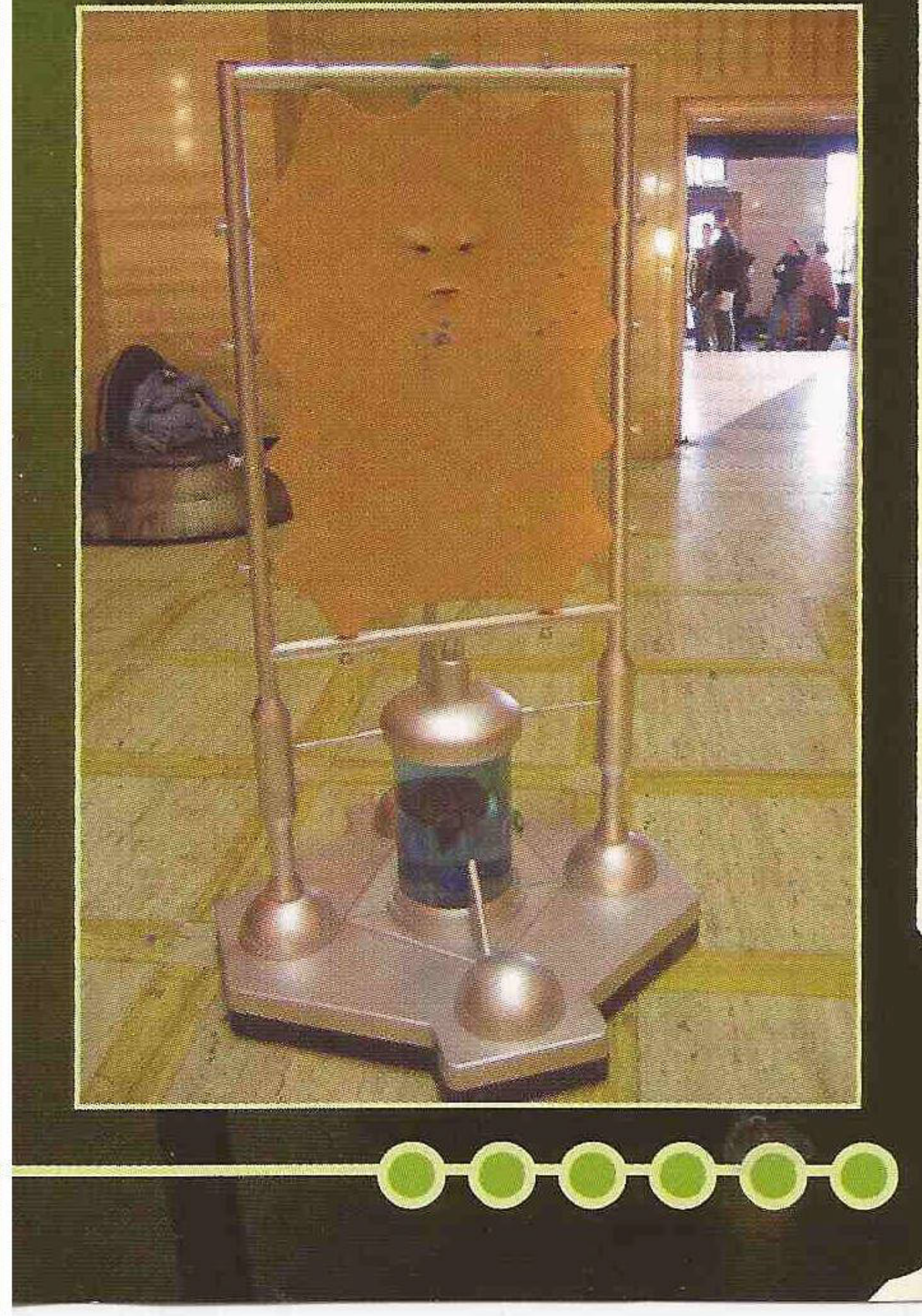
BBC sitcom My Family – in which you star alongside Robert Lindsay – is now in its sixth series. It's either derided or ignored by critics, but the public seem to love it.
I think that's because it's slightly anarchic, which is good, and everybody can relate to it – everybody's got a Nick, or is a Nick, or knows a Nick, or a burgeoning teenager like Michael...

And lots of people must be married to a Susan...?
I hope so, for their sake! [Guffaws] She's a wonderful mother. It's family entertainment – without sex, drugs, and rock 'n' roll – and there's very little of that about. Everybody can watch it. Obviously, *Doctor Who* is another one. Kids have huge imaginations, and those are the ones that you want to feed. I used to watch *Doctor Who* when I was a kid, and it was family entertainment even then. I used to really enjoy it. I mean, I wasn't obsessed by it – I never sat down and watched it religiously – unlike, say, Sergeant Bilko. But that was my American upbringing, really.

You also appeared in the first Harry Potter movie. Are you aware that there's an online petition to bring back your character, Madam Hooch?
No! [Chuckles] Well, she's a wonderful wizard – a big hit with the little 'uns. I'd love to go back. Mind you, I stopped reading them after Book Three, so I haven't really caught up with what she's up to. Apparently, in Book Four, there's a lot about her.

There were rumours that you were unhappy with your salary on the first film.
That was one article by some journalist who took what we were saying out of context. We were discussing the Screen Actor's Guild, and the strike at the time, particularly over residuals when an actor's image is used on merchandise... so we weren't talking about *Harry Potter* at all, and it was completely taken out of context.

Is the pay okay on Doctor Who?
Ha! Yes! Financially, television makes it viable for you to go and work in the theatre. You turn up a couple of times and that's it, whereas theatre work is much more demanding. I do love theatre. It speaks to the soul. But I don't know how some actors manage, just because the pay is not so good and the cost of living is so high. But that's the way things are at the moment. If you're going to start a petition, why not petition Russell T Davies to bring back Cassandra?
I mean, good television writing is very difficult to find, but Russell is a marvellous writer; his scripts are tremendous fun to play.



◀ and then they get blow-dried. Actually, on the shooting schedule, it looked like ten separate scenes. You could see the crew going, 'We're not going to finish this!' But I had a plan: we would shoot it almost as a run – almost as 'live', if you like – and then we shot a series of reactions that could get us out of trouble at the editing stage. It was absolutely one of those moments when Billie and David went for it. An awful lot of lead actors wouldn't say, 'Dowse me in front of my public so that my drenched hair makes me look like a drowned rat, then cover me in powder so that it looks like somebody's emptied a cake mix over my head!' But they weren't afraid of looking a mess. Of course, part of the fun was that they didn't know exactly when everything was going to hit them, so you get wonderful, real moments of shock on their faces. It's brilliant."

It's all a bit slapstick, isn't it?

"It's very much a fun episode," says Russell T Davies, the writer and executive producer. "It's really, really fun. I'd never open a series with a dark story. Honestly, I've watched *New Earth* about 20 times, and, every time, I so want to *be* the Doctor and Rose. They're having so much fun, and wanting to be part of their journey is really important, especially for kids. It's the romance of it all, and the optimism of it all."

How far does Russell consider himself a comedy writer?

"Absolutely not," he replies. "The strangest award I ever won was Comedy Writer of the Year. The entire room was looking at me and going, 'Who the hell are you?' I'm not kidding. I just think of funny lines and I put them in, cos I think that's part of life. It's a very big mistake to think of drama as tragedy, and comedy as light. I used to think that early on in my career, and I wrote some terrible stuff. I wrote stuff that was dark and involved, cos I thought that to write drama you had to be serious and tragic. It took a friend of mine to say, 'Why don't you write more like you? You like a laugh. You're funny. Why isn't your work like that?' It took about a year for that most harmless, casual remark to finally sink in, and I realised that she was absolutely right. Drama and comedy: if you want a Russell T Davies script, that's what you'll get. I can write very funny stuff... and then suddenly someone will die..."

> "I CAN WRITE VERY FUNNY STUFF AND THEN SUDDENLY SOMEONE WILL DIE HORRIBLY..." RUSSELL T DAVIES

▲ *Two of the sinister Sisters of Plenitude. Don't try to stroke 'em!*

▼ *Chip (Sean Gallagher) gives it all up for his beloved mistress.*

REWIND TO 1 AUGUST, 2005. DRINKS for the Ambassador of Thrace! It's the sixth day of shooting on Series Two. In Bar Orient, on Cardiff Bay, acclaimed thesp' Zoë Wanamaker is improvising ▶

▲ *Sean Gallagher had to endure an hour and a half of airbrushing each day to achieve Chip's distinctive look..*

◀ for Britain. "Hello, how are you? I haven't seen you in such a long time," she gushes, as a mob of tuxedoed gentlemen hangs on her every – unscripted – word. "You're such a funny boy. Oh, you are! I can tell. Where did you get your costume? It's ghastly. Someone come and say something intelligent to me! I've had this dress made especially. It's marvellous here, isn't it? I'm so bored."

"And cut!" calls James, before dissolving into laughter. "Bravo! I didn't want to stop you there, Zoë. I wanted to know what you were going to say next."

"THERE'S A REALITY TO THE FUTURE OF **NEW EARTH**. WE'LL NEVER DO A SCI-FI 'PEASANT VILLAGE'!" RUSSELL T DAVIES

This is the footage that will play out on the film projector in the hospital dungeon, when Rose encounters the restructured Cassandra talking out of her, ahem, backside. "Peek-a-boo!" Today is Zoë's only day on set. She appears to be making the most of it.

"I'm a huge fan of Zoë's," confesses James. "She's done so much stuff that's just standout brilliant. She'd become such a part of Series One, people knew it was her behind the voice and face, but for her to join us on set for the first time... she kind of belonged there and didn't, so she had to find her place on the set, and she was tremendously nervous – she wouldn't be upset with me for saying that – because she suddenly had to inhabit a role that she'd already played, but in a different physical form, which is, I think, fascinating for an actress. She'd formed a character, but only in the eyes, and the mouth, and the voice; and suddenly this had to spread to her whole body, in a costume and – as she wanted – what she described as the 'Jessica Rabbit wig', to give her this sort of loose glamour. The scene at the end – where she comes face to face with her later-self inhabiting the body of Chip – is really moving. It's hugely touching and I'm very proud of it."

In fact, they're shooting that very scene in Bar Orient. "Do I recognise him?" asks Zoë, referring to Cassandra's monkey-boy, Chip, played by Sean Gallagher.

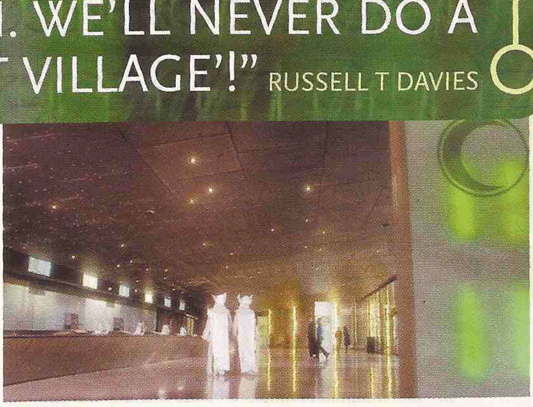
"There's some reason why this person, who wouldn't normally be here, subconsciously connects with you," suggests James. "It's got to be emotional."

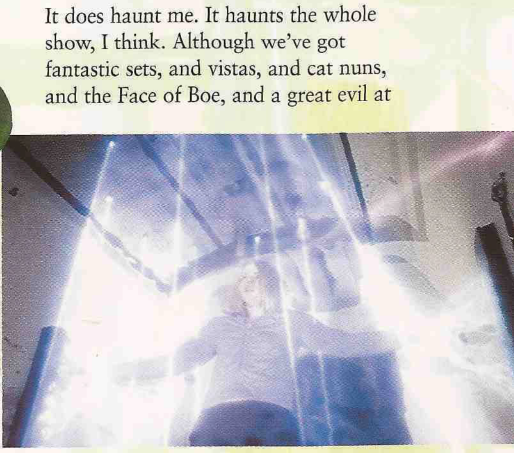
"Aw, Chip," smiles make-up designer Sheelagh Wells. "The initial idea always comes from the script, and Russell had specified that Chip has pale skin with some form of henna pattern. There's a line in the script where Cassandra says, 'I modelled him on my favourite pattern.' The obvious way to achieve that was to get a stencil that wasn't too close to an Indian pattern but was the colour of henna, and quite an elaborate, recognisable pattern. I got tons and tons of stencils, and we tried out various ones. In the end, we airbrushed the pattern onto Sean's skin. It took about an hour and a half, but it looked wonderful. I'm very fond of Chip, and that final scene had to be as poignant as possible. He was shrouded in a cloak, and we couldn't see his hat or his hair, so the face, in that moment, had to be a tragic character in its own right."

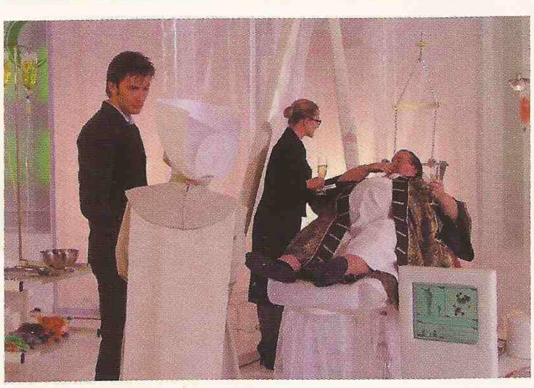
DESPITE ITS ALIEN-WORLD SETTING, Russell was adamant that *New Earth* should remain essentially human.

"One thing that I hope we'll never do," he says, "is the peasant village – that science-fiction peasant village where they all walk around in tabards, saying, 'A stranger has come from the mountains!' I swear we'll never do that. It does haunt me. It haunts the whole show, I think. Although we've got fantastic sets, and vistas, and cat nuns, and the Face of Boe, and a great evil at

▼ *The future's bright, the future's... green, mostly!*







RUSSELL T DAVIES

Hello, Russell. Have you ever been to hospital?
I almost died! I had appendicitis. When was that? 1990, around about then. I got to the hospital and they said it was food poisoning, so I spent the entire next day not thinking it was appendicitis. I actually reached a point where all pain ceased, and I thought, 'Oh, I'm better now,' but actually I was just dying. Fortunately, someone made me go see another doctor, and he said, 'Get back to the hospital right this instant!' I've got loads of interesting medical conditions. You could fill a whole magazine.

> "I've got loads of interesting medical conditions you know!"

What's your favourite condition?
When I was born, they told my mother I had clubfoot, but there's absolutely nothing wrong with my foot at all. I went to physiotherapy for two years, and then they turned around and said, 'Actually, we're completely wrong!' They must have got the medical records mixed up. I'd like to think that there's another Russell Davies somewhere in Swansea, who's been limping around for 40 years! [Chuckles] But my foot is very flexible. I could have been a ballet dancer. Shall I tell you my other medical curiosity? It's not having six toes or anything like that. I've never had a headache in my life.

Eh?
It's weird, isn't it? If you could bottle my blood, I'd be worth millions. When I'm hungover, I feel a bit sick, but I don't have a headache. When other people have headaches, I'm banging and crashing around the place, cos I have no sympathy whatsoever; I don't know what it feels like. I've always wanted to go to a doctor and say, 'Why is this?' One day I'll tell you the story of my birth. It's a classic.

Cassandra O'Brien: out-and-out villainess, or simply misunderstood?
How could I hate Cassandra? In a few years, I fully intend to *be* her! [Laughs] But really, she does give you the opportunity to write lines that no other character could ever say. At the same time, I was aware that she was extreme, and *New Earth* gave me a chance to dig a little deeper... although using the word 'deeper' with regards to Cassandra seems contradictory.

If you could inhabit someone else's body for a day, whose would it be?
Ooh, Billy Zane. I'd stay in all day, and let's draw a veil over the rest of it! [Guffaws] You knew I'd give an answer like that! You knew! Hmm, who else would I be?

How about someone on the Doctor Who production team?
I don't think so. I'd have to deal with me. That'd be terrible! No, I'm very happy where I am. Actually, I think I'd be Billie Piper – she has a quite extraordinary life. You watch her walk into a restaurant, and every single person is staring at her, and the way she handles it is so brilliant. I've had dinner with a few famous people in my time, but I've never seen anyone handle it as well as her.

work, there's still a sort of reality to it: it is possible, if we play our cards right, that the human race will move on to other planets – that's the long-term plan for us, I'd like to think. I hope that there's enough in there to say, 'We're still not on the planet Vortis, where everyone's an ant or a butterfly!' I mean, even down to... we discussed quite carefully how many planets and alien elements we wanted to put in the sky on New Earth, cos we still wanted it to look very 'homely'; that's why we had the beaches and the cliff-tops. It keeps its feet on the ground."

"The contradiction," says James, "is that you've got drip bags and intravenous solutions: let's face it, they're probably not going to have those in the Year Five Billion. I came up with the idea that the solutions should be different colours – a tiny detail, but it looks like we've advanced a bit, which became very *Doctor Who*, very seven o'clock on a Saturday night. It looks exotic and bright, especially against that white background. The episode had to feel 'future', but also Russell has this wonderful tone word, which I think spoke volumes: he said, 'It has to be classy.' Ed Thomas, our designer, had endless conversations about every bit of the set. We had to sell this idea of it being all white and clean. People got very scared, cos that's a difficult thing to pull off. We had to avoid *Blake's 7* shiny. The phrase we used was: white is a positive colour. White was a 'look', rather than we just couldn't decide what colour to paint it. It's clinical, and clean, and the antithesis of any NHS hospital that you've ever visited."

How confident was Russell that Ed and the art departments would be able to pull off an alien location?

"Oh, very confident, to be honest," he insists, "having worked with them all. That's partly why I did it. I mean, you always worry; right up until the beginning of March, we were making changes..."

"The hospital exterior underwent a last-minute change," explains Will Cohen, the visual effects supervisor. "It started off as an isolated building, but that looked a bit odd, so we decided to turn the hospital into a complex of buildings. Phil Collinson flagged it up – he wasn't quite happy with the way that it looked – and it was a good call. It was late in the day, and we were all very tired, but he asked us to go back and redo it, and he was absolutely right. It's ended up looking a little bit like Dubai, actually, which is great, cos that's very futuristic and not intangible. New Earth isn't so alien that it's unrecognisable. I wouldn't say that it was a cheat setting it on New Earth, but I think it was a measured way of testing out how 'alien' we could go. Of course, it was still a time-consuming episode, because the visual effects team was doing chunks of everything – the ▶

▼ *Should have plumped for BUPA, luv...*

JAMES HAWES

Hello, James. What's your favourite medical complaint?
What, in the show?

Or in general. Russell said headaches, because he never gets them, apparently.
Yeah, but he gets awful backaches, doesn't he? My favourite complaint of anybody's? I think it would have to be stress, cos it's the biggest excuse out there! I bet that 90 percent of us who complain of stress don't really know what stress is. I'm not sure I do, really. I love the idea that in the Year Five Billion, everything else would be sorted, but people will still complain about stress – and they won't want to cure it, cos we'll always need something to moan about. Absolutely.

If you could inhabit someone else's body for a day, whose would it be?
Well, I'm going to give you two answers. My first would have to be the Doctor, because how much fun is both the Doctor as a character and David as an actor? Frankly, I'd like some of that. I would be seriously happy. However, in terms of wanting to be enigmatic and out there, I want to be the Face of Boe. I'd have lived for millions of years, so I'd get to know the big secret, and travel in time, and see universes begin and end. [Pause] Actually, that must be awful.

Well, quite. You wouldn't have any arms. Or legs. Or, well, you know...!
You wouldn't need them if you can be that enigmatic. You're teleporting everywhere. I think that's how we might all end up: heads in cases.

If cost, pain, and practicalities were no object, what plastic surgery would you have done?
I'd like my legs lengthened by four inches, please.

One minute you want to be just a head in a case, and now you want longer limbs? You can't have it both ways!
[Laughs] People assume that it's always bothered me being short, and they probably give you, Ben, the same line as well, not being the tallest boy in the world.

How very dare you!
Well, look, it's never, ever bothered me. It's only been on this show, where you've got David Tennant six-foot-one, Phil Collinson six-foot-two, and Russell T Davies six-foot-seven, and then Stephen Fry turns up and he's the same size as Russell! I'm a bloody midget! I'd like four inches on my legs, but only when I'm working on *Doctor Who*.

When you're casting, do you ever hire short actors just to make you feel better?
[Explodes with laughter] No, I don't! I don't do anything of the sort. Now, there's a thought... If only, really, I had that much power. But that would be a dream.

"Everything's cured in the year Five Billion – except stress!"

◄ *An escape up a lift shaft! Pure* ***Doctor Who*** *bliss!*

◄ hospital, the city across the water, the traffic, the lift-shaft sequence, intensive care, robot spiders, Cassandra..."

"To some extent," adds James, "some of the time that we wanted to spend on the visual effects was the victim of the madness that was Block One [also comprising *The Christmas Invasion* and *School Reunion*]; we didn't have as much time as we'd have liked. Every time you see out of the window on Ward 26, or the doors at the front of the hospital, or go into the intensive care unit, you have these vast CG views, and I think most of them work very well, although I'm not delighted with the shuttles. They look okay in the distance, but not so great close up."

"I would have liked time to refine the shuttles," agrees Will, "but, overall, I'm pretty satisfied with the episode. I'm a lot happier with it now than I was when we first finished it. I especially love how the lift-shaft sequence panned out. In a way, that has echoes of the ventilation-chamber sequence in *The End of the World*, but it's sort of subtler, which I like. Also, if we're going to go back to New Earth, I'd love to go into the city of New New York..."

▼ *Rose and the Doctor. Hm. At least we think so...*

IT'S 7 SEPTEMBER AGAIN. EARLY evening. Having been thoroughly soaked, Billie and David are about to get covered in the white stuff. "So who wants to be powdered first?" grins James.

Billie's hand shoots into the air. "Ooh! Ooh! Pick me! Pick me!"

So he picks her. "Do you need to wet me down a bit?" she asks him. "Do I look damp enough? Are you happy with the wetness?"

"The hair could do with a bit more," admits James, and someone from make-up bounds into the lift with a squirty bottle. Moisturise her! Moisturise her!

A couple of minutes later, and Billie Piper is covered in powder. "Ooh, that's nice talcum," she beams. "I enjoyed that – much better than the water."

Billie is dried off, and wrapped in a white bathrobe ("Where did you nick this from? A hotel somewhere?" she teases), and David is next up for the treatment. Powder. Everywhere. "It's warm," he announces, "and not entirely unpleasant."

"David, there are some things that you should really keep to yourself," deadpans James.

"Ah no, I like to share with the group –" And he shakes vigorously, sending water and talcum everywhere. "Some things are too good to kept to oneself."

GALAXY FOUR 10th ANNIVERSARY

galaxy4.co.uk

TALKING DALEK TIE
A Dalek tie with
sound chip
£14.99 + £1 p&p

DELUXE TALKING FOURTH DOCTOR
12 inch talking action figure
Fully poseable, real fabric clothes,
actual dialogue from show
(Due Autumn) £39.99
PRE-ORDER POST FREE

NEW 12" SIZE

THE GLORIOUS DEAD
A second volume of
comic strip adventures
featuring the Eighth Doctor
(B/W reprints from the pages
of Dr Who Magazine)
£15.99 + £4 p&p
Still available
ENDGAME, TIDES OF TIME
DRAGON'S CLAW, IRON LEGION
£14.99 + £4 p&p

NEW TITLE ANNOUNCED

"REVENGE OF
THE CYBERMEN"
DELUXE ACTION FIGURE
Deluxe 12"
Talking action figure
£39.99 (Due Autumn)
PRE-ORDER POST FREE

DUVET COVER
Single duvet cover
with pillowcase
£24.99 + £5 p&p
BEAN BAG £29.99 + £7 p&p
CURTAINS 66" x 72"
£39.99 + £6 p&p
ORDER ALL 3 POST FREE

SERIES 2 DVD Starring DAVID TENNANT
VOLUME 1
Features the stories
THE CHRISTMAS INVASION
and NEW EARTH £15.99 + 70p p&p
VOLUME 2
TOOTH & CLAW, SCHOOL REUNION,
GIRL IN THE FIREPLACE £15.99 + 70p p&p
Pre-order this title POST FREE (Due 5 June)

INFERNO DVD
Starring Jon Pertwee
£19.99 + 70p p&p (Due mid-June)
PRE-ORDER FOR £17.99 POST FREE
Extras include commentary, Making of Inferno,
Model Shots, Photo Gallery, Production Notes

COLLECTOR PLATES
Three ceramic collector
plates with stunning
new images from series one
1: Doctor, Rose & Captain Jack
2: The Doctor 3: The Villains
£29.99 + £2.50 each
ORDER ALL 3 POST FREE
(Due Spring)

drwho@galaxy4.co.uk

OFFICIAL DOCTOR·WHO MERCHANDISE SUPPLIERS

EIGHT TO COLLECT!

MICRO ACTION TALKING DALEKS
2.5 inches tall, pull back motor, 7 classic Dalek phrases
Set of 7 £69.99 POST FREE (All due Summer)
Supreme Dalek (Specialist shops only) £9.99 + £1.50 p&p

"BULLETS CAN'T STOP IT"
This superb A3 artwork print by PETE WALLBANK features the 10th Doctor, Rose and a Cyberman. Individually signed, numbered and inspected for quality by Pete Wallbank himself, each print will be accompanied by a signed certificate of authenticity. The run of only 100 copies is printed to the highest of standards with each print being produced as a one off.
£24.99 + £2.50 p&p

LIMITED TO ONLY 100 PRINTS

ALIENS AND ENEMIES
Picking up where MONSTERS AND VILLAINS left off, this new volume looks at new enemies including Sycorax, Gelth and Reapers. Classic villains such as Zarbi, Sutekh and the Robots of Death also make an appearance
£7.99 + £2 p&p

FACTION PARADOX
CD Series starring
Gabriel Woolf
as SUTEKH
THE SHIP OF A
BILLION YEARS
Still available
COMING TO DUST
£10.99 + 70p p&p

RADIO TIMES 10th ANNIVERSARY REPRINT
Excellent reproduction of the special magazine originally released in 1973 to celebrate the programme's tenth anniversary. Restored and reprinted. £14.99 + £1.50 p&p

WALKIE-TALKIES
Two 12" Walkie-Talkie
figures of the Doctor
and Slitheen
£19.99 + £7 p&p

NEW SERIES REMOTES
5" Remote Control
£17.99 + £5 p&p
12" Remote Control
Flashing lights,
8 sound samples,
illuminated eye
£44.99 + £7 p&p

TENTH DOCTOR ACTION FIGURE
5 inch tenth Doctor action figure
£4.99 + £2 p&p
OTHER FIGURES AVAILABLE
CALL FOR DETAILS

NEW TITLES
INSIDE THE TARDIS £12.99 + £3.50 p&p (June)
THE SCIENCE OF DR WHO £12.99 + £3.50 p&p
YOU'RE HIM, AREN'T YOU?
(Paul Darrow Autobiography) £14.99 + £3 p&p

THE DALEK CONQUESTS
In a new audio CD, Dalek voice
Nicholas Briggs tells you everything
you ever wanted to know about
the Daleks £13.99 + 70p p&p

RADIO COLLECTION CD
TOMB OF THE CYBERMEN
With linking narration
and a bonus interview
with Frazer Hines
£13.99 + 70p p&p

AUTON 1 DVD
Extras include Making Of Auton,
music soundtrack, Cyberhunt audio
AUTON 2: SENTINEL DVD
Extras include Making Of Auton 2
and Green Man audio adventure
£15.99 + 70p per DVD. OUT NOW

TALKING CYBERMAN
Classic Series
8" tall
TALKING
CYBERMAN
with Cybergun
and Cybermat
£19.99
+ £2.50 p&p
(Due Summer)

CLASSIC REMOTE DALEKS
12 inch height, flashing lights, voice commands,
batteries included £49.99 + £7 p&p
NEW COLOURS All due Spring
Evil Of The Daleks Death To The Daleks Supreme "Planet Of"

TWO DESIGNS

TALKING PENS
A pair of Dalek and TARDIS
sound pens. Each plays the theme
tune followed by either "SEEK, LOCATE,
EXTERMINATE" or TARDIS dematerialisation
£15.99 + £1 p&p pair

DALEK CLOCKS
DALEK WALLCLOCK
DALEK ALARM CLOCK
£19.99 + £3 p&p each

493 GLOSSOP ROAD SHEFFIELD S10 2QE Tel: +44 0114 2684976 Lo-call 0845 166 2019

Prices correct at time of going to press. Cheques payable to GALAXY 4 We accept VISA, MASTERCARD and SWITCH/MAESTRO. Free Post Offers and P&P quoted is UK only. Minimum order value accepted is £9.98

BIG FINISH

IS THIS THE FINAL CHAPTER OF TIME LORD HISTORY?

GALLIFREY

SEASON THREE

STARRING

LALLA WARD, LOUISE JAMESON AND **JOHN LEESON** AS **K9**

WITH **LYNDA BELLINGHAM & MARY TAMM**

FIVE NEW AUDIO ADVENTURES ON CD. COMING SOON

PLEASE SEND ____ COPIES OF **FRACTURES** (RELEASE 1)
PLEASE SEND ____ COPIES OF **WARFARE** (RELEASE 2)
PLEASE SEND ____ COPIES OF **APPROPRIATION** (RELEASE 3)
PLEASE SEND ____ COPIES OF **MINDBOMB** (RELEASE 4)
PLEASE SEND ____ COPIES OF **PANACEA** (RELEASE 5)
@ £10.99 (£11.50 OVERSEAS) EACH. INC P&P. DELIVERY WITHIN 28 DAYS OF RELEASE.

SPECIAL OFFER! ____ ALL FIVE STORIES FOR JUST £45.00 (£52.00 OVERSEAS). SAVE £9.00 (£5.00 OVERSEAS).

SPECIAL OFFER! GALLIFREY SERIES 1 (4 CDS) STILL AVAILABLE! ____ ALL 4 CDS FOR JUST £35.00 (£41.00 OVERSEAS).

SPECIAL OFFER! GALLIFREY SERIES 2 (5 CDS) STILL AVAILABLE! ____ ALL 5 CDS FOR JUST £45.00 (£52.00 OVERSEAS).

PLEASE PHOTOCOPY THIS FORM OR PROVIDE ALL DETAILS ON PAPER IF YOU DO NOT WISH TO DAMAGE THIS MAGAZINE.

DOCTOR WHO, TARDIS AND TIME LORDS © THE BRITISH BROADCASTING CORPORATION AND USED UNDER LICENSE. LICENSED BY BBC WORLDWIDE LTD. AD BY LEE BINDING.

NAME ______________________ ADDRESS ______________________
____
______________________ POSTCODE ______________________

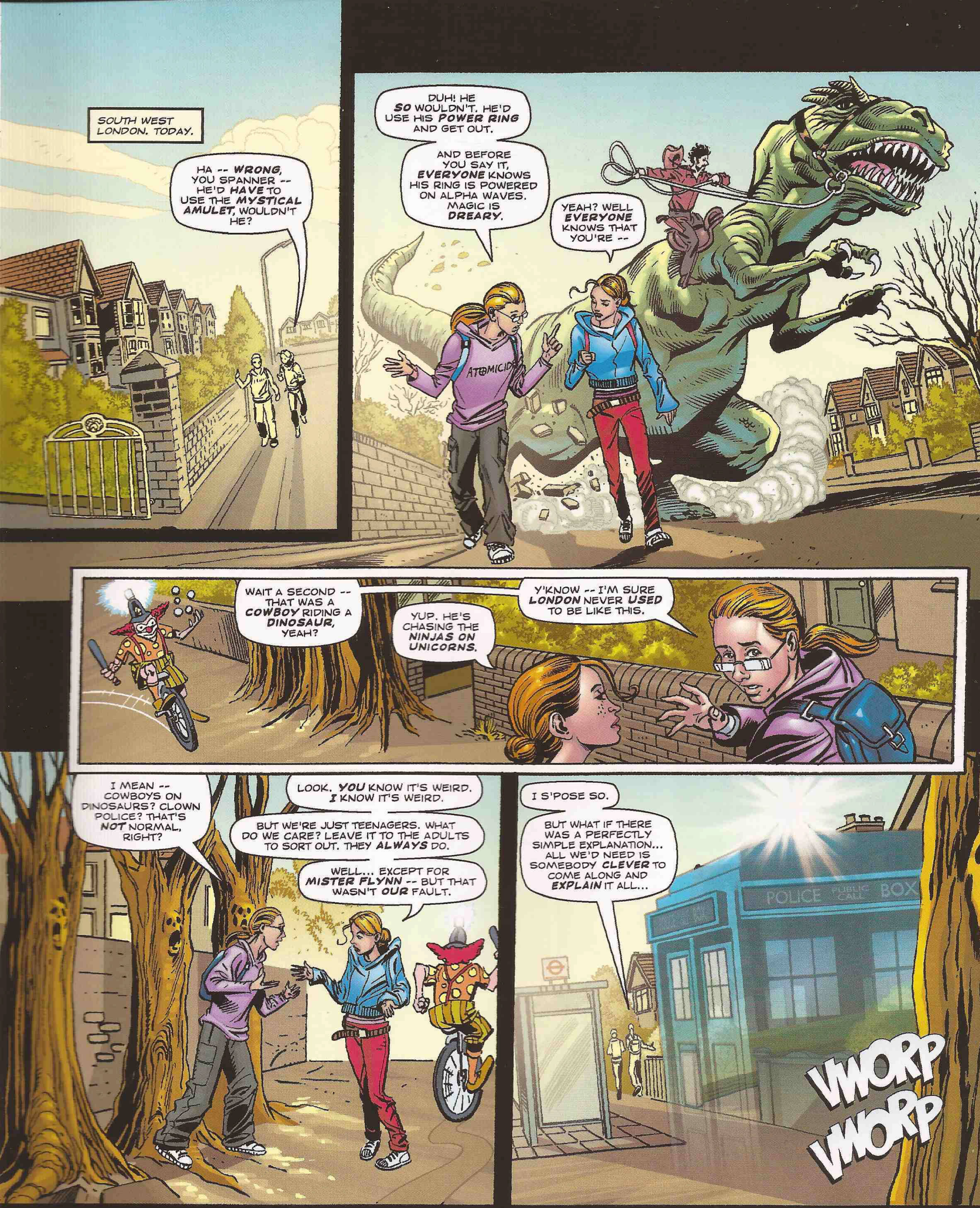
CREDIT CARD: ____
EXPIRY DATE: ______ / ______ VERIFICATION NUMBER: ______

AVAILABLE FROM SELECTED BRANCHES OF OTTAKER'S, BLACKWELLS AND HMV AND SPECIALIST SHOPS SUCH AS 10TH PLANET, GALAXY 4, FORBIDDEN PLANET AND BURTON BOOKS. OR BUY DIRECT FROM BIG FINISH VIA WWW.BIGFINISHCOM OR MAIL ORDER.

CHEQUES PAYABLE TO: BIG FINISH PRODUCTIONS LTD, PO BOX 1127, MAIDENHEAD, BERKSHIRE, SL6 3LW, UK
CREDIT CARD HOTLINE – TEL: 01628 824102

FOR MORE INFORMATION, PREVIEW TRAILERS AND SECURE ONLINE ORDERING, VISIT:

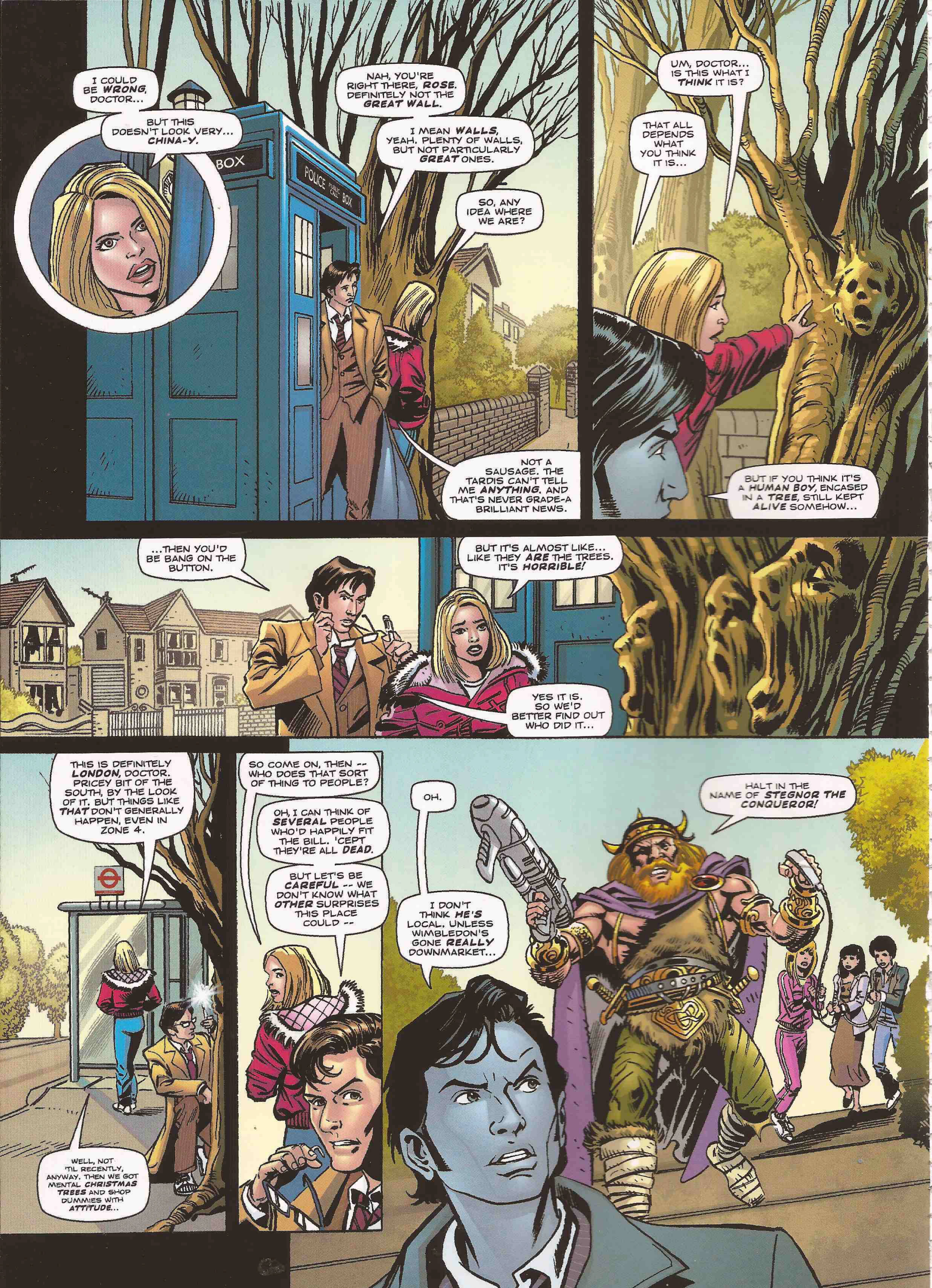
WWW.BIGFINISH.COM

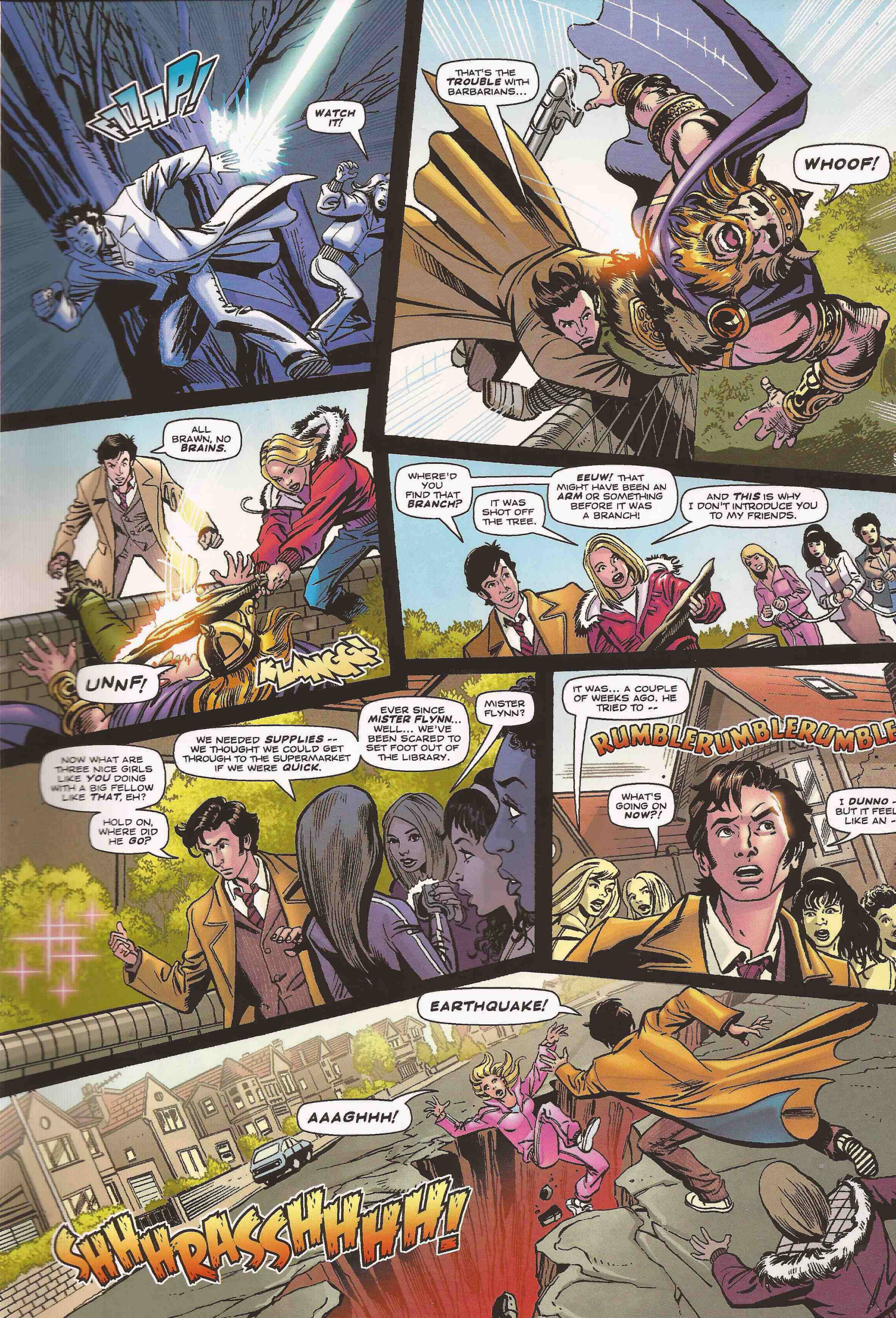

SOUTH WEST LONDON. TODAY.
HA -- WRONG, YOU SPANNER -- HE'D HAVE TO USE THE MYSTICAL AMULET, WOULDN'T HE?
DUH! HE SO WOULDN'T. HE'D USE HIS POWER RING AND GET OUT.
AND BEFORE YOU SAY IT, EVERYONE KNOWS HIS RING IS POWERED ON ALPHA WAVES. MAGIC IS DREARY.
YEAH? WELL EVERYONE KNOWS THAT YOU'RE --
ATOMICIDE
WAIT A SECOND -- THAT WAS A COWBOY RIDING A DINOSAUR, YEAH?
YUP. HE'S CHASING THE NINJAS ON UNICORNS.
Y'KNOW -- I'M SURE LONDON NEVER USED TO BE LIKE THIS.
I MEAN -- COWBOYS ON DINOSAURS? CLOWN POLICE? THAT'S NOT NORMAL, RIGHT?
LOOK. YOU KNOW IT'S WEIRD. I KNOW IT'S WEIRD.
BUT WE'RE JUST TEENAGERS. WHAT DO WE CARE? LEAVE IT TO THE ADULTS TO SORT OUT. THEY ALWAYS DO.
WELL... EXCEPT FOR MISTER FLYNN -- BUT THAT WASN'T OUR FAULT.
I S'POSE SO.
BUT WHAT IF THERE WAS A PERFECTLY SIMPLE EXPLANATION... ALL WE'D NEED IS SOMEBODY CLEVER TO COME ALONG AND EXPLAIN IT ALL...
POLICE PUBLIC CALL BOX
VWORP VWORP

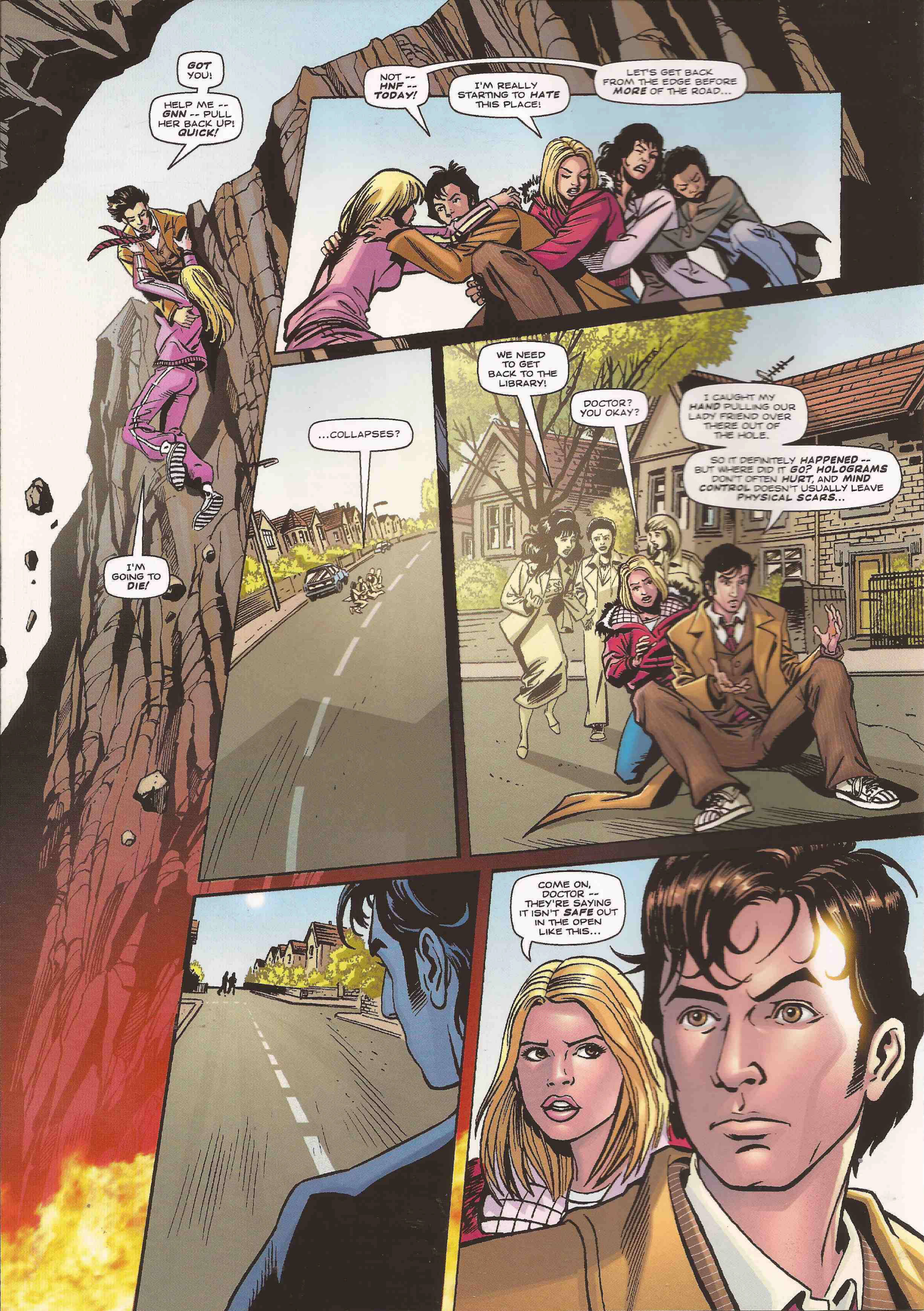
F.A.Q.

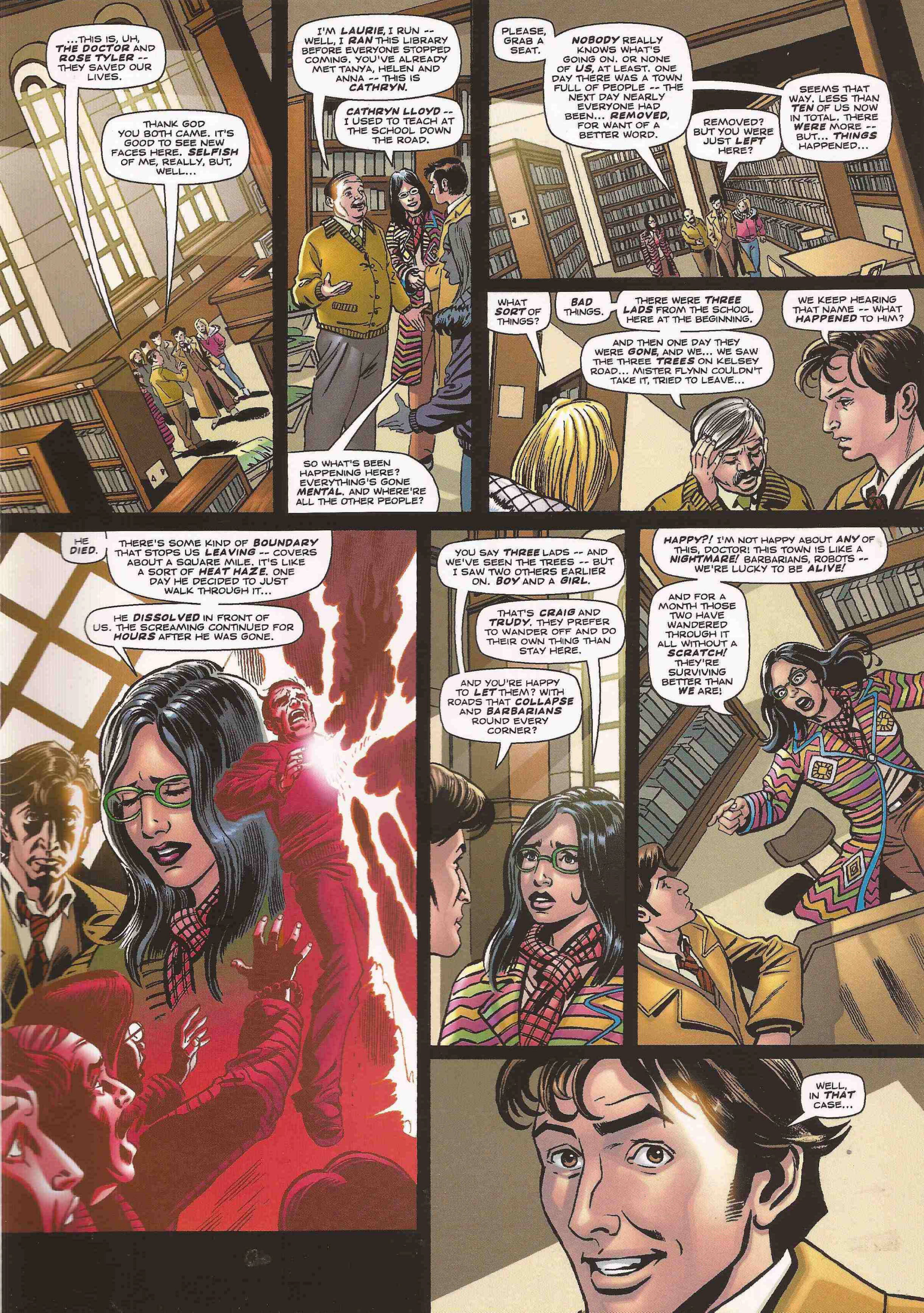
PART ONE

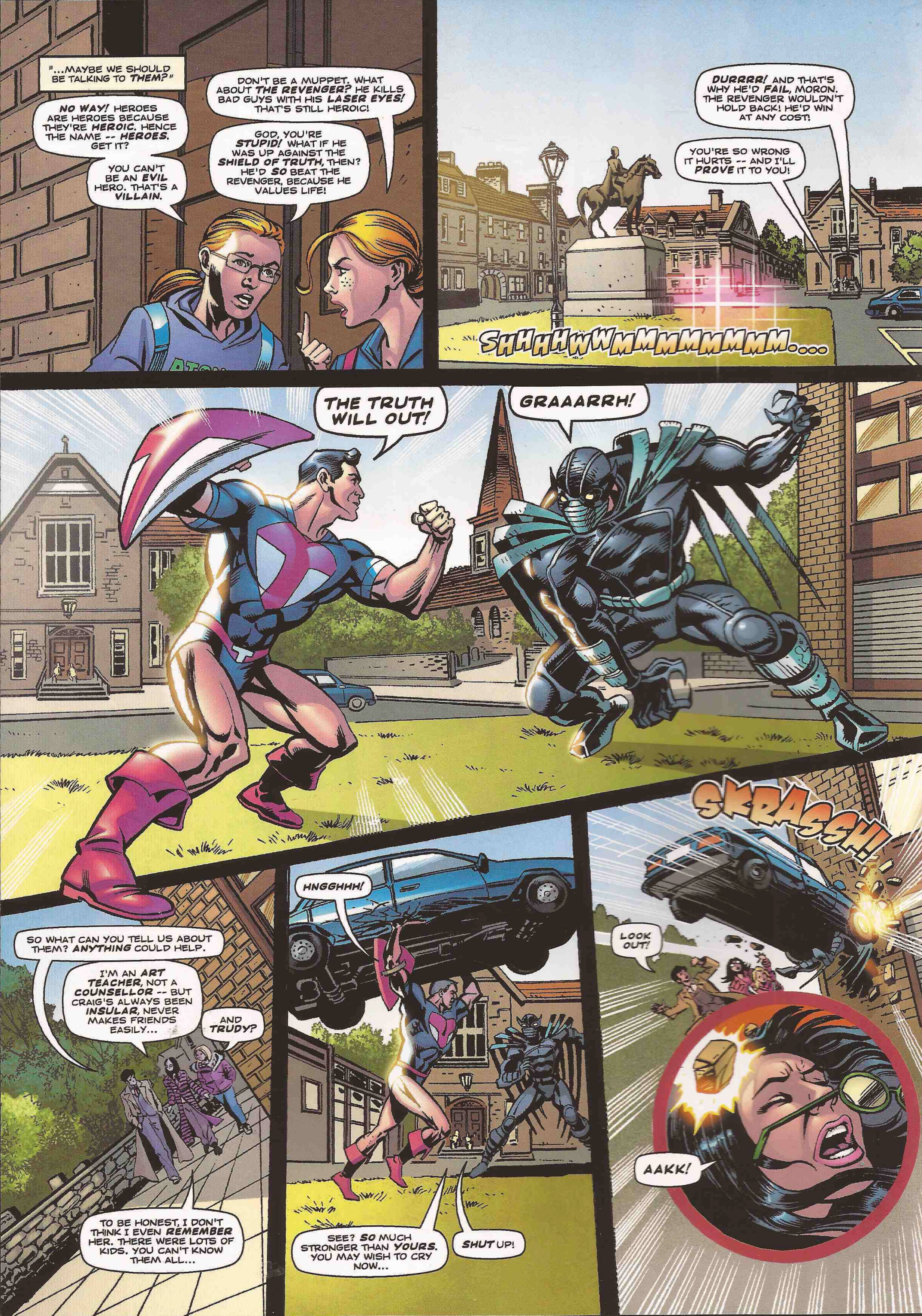
STORY **TONY LEE** *PENCIL ART* **MIKE COLLINS** *INKS* **DAVID A ROACH** *COLOURS* **JAMES OFFREDI**
LETTERS **ROGER LANGRIDGE** *EDITORS* **CLAYTON HICKMAN & SCOTT GRAY**

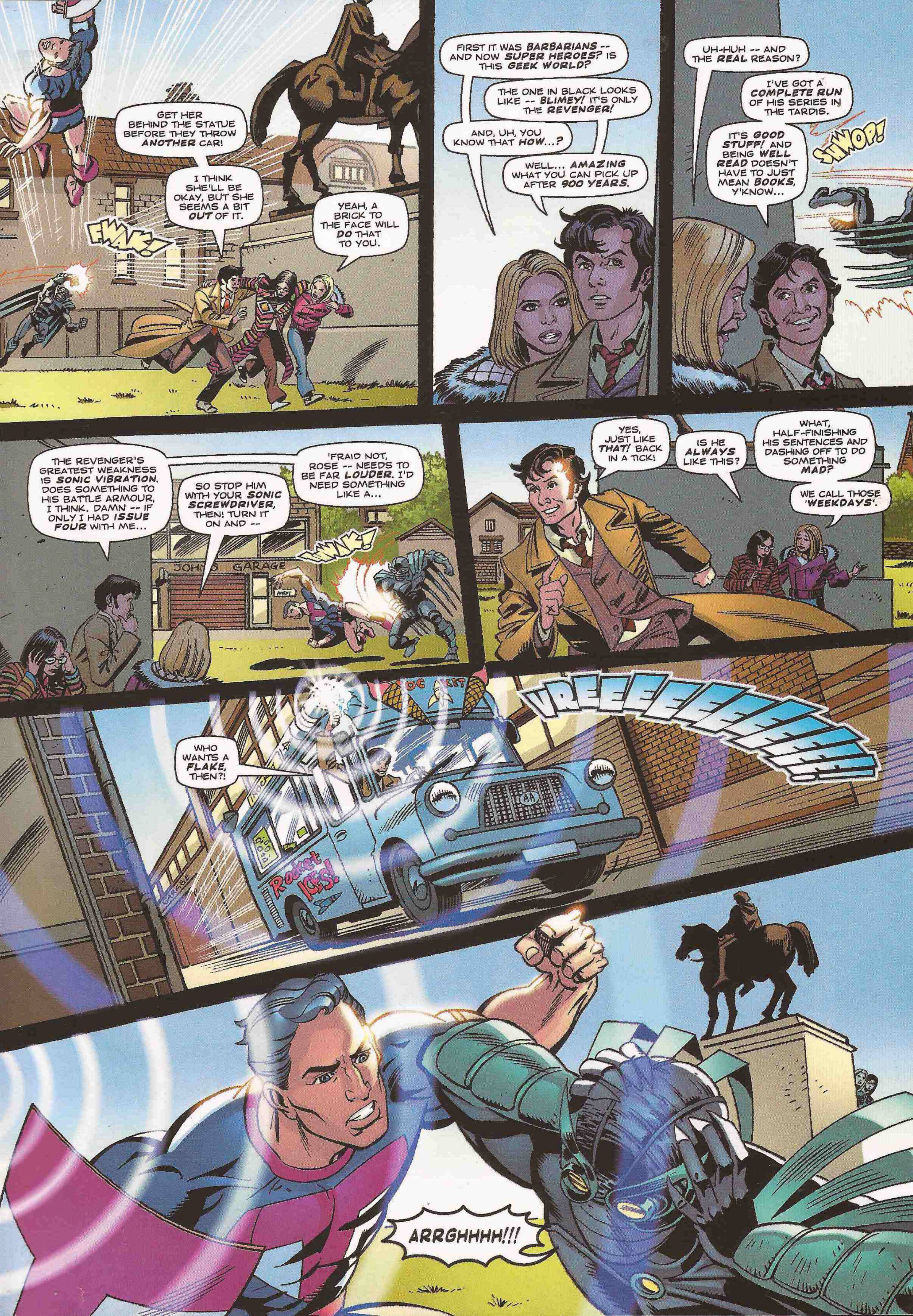

I COULD BE WRONG, DOCTOR...
BUT THIS DOESN'T LOOK VERY... CHINA-Y.
NAH, YOU'RE RIGHT THERE, ROSE. DEFINITELY NOT THE GREAT WALL.
I MEAN WALLS, YEAH. PLENTY OF WALLS, BUT NOT PARTICULARLY GREAT ONES.
SO, ANY IDEA WHERE WE ARE?
NOT A SAUSAGE. THE TARDIS CAN'T TELL ME ANYTHING, AND THAT'S NEVER GRADE-A BRILLIANT NEWS.
BOX
POLICE PUBLIC CALL BOX
UM, DOCTOR... IS THIS WHAT I THINK IT IS?
THAT ALL DEPENDS WHAT YOU THINK IT IS...
BUT IF YOU THINK IT'S A HUMAN BOY, ENCASED IN A TREE, STILL KEPT ALIVE SOMEHOW...
...THEN YOU'D BE BANG ON THE BUTTON.
BUT IT'S ALMOST LIKE... LIKE THEY ARE THE TREES. IT'S HORRIBLE!
YES IT IS. SO WE'D BETTER FIND OUT WHO DID IT...
THIS IS DEFINITELY LONDON, DOCTOR. PRICEY BIT OF THE SOUTH, BY THE LOOK OF IT. BUT THINGS LIKE THAT DON'T GENERALLY HAPPEN, EVEN IN ZONE 4.
WELL, NOT 'TIL RECENTLY, ANYWAY. THEN WE GOT MENTAL CHRISTMAS TREES AND SHOP DUMMIES WITH ATTITUDE...
SO COME ON, THEN -- WHO DOES THAT SORT OF THING TO PEOPLE?
OH, I CAN THINK OF SEVERAL PEOPLE WHO'D HAPPILY FIT THE BILL. 'CEPT THEY'RE ALL DEAD.
BUT LET'S BE CAREFUL -- WE DON'T KNOW WHAT OTHER SURPRISES THIS PLACE COULD --
OH.
I DON'T THINK HE'S LOCAL. UNLESS WIMBLEDON'S GONE REALLY DOWNMARKET...
HALT IN THE NAME OF STEGNOR THE CONQUEROR!

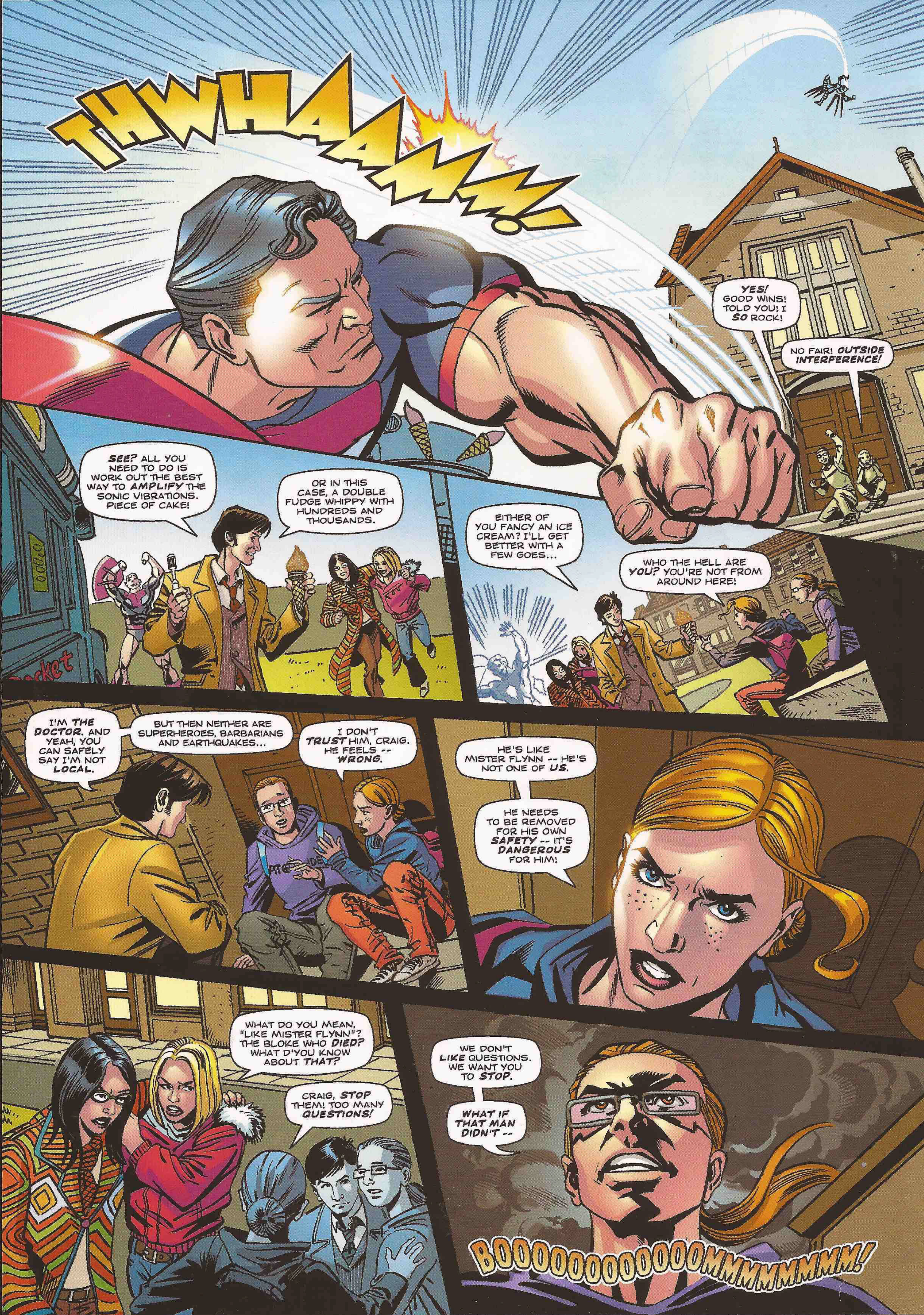

FZZAP!
WATCH IT!
THAT'S THE TROUBLE WITH BARBARIANS...
WHOOF!
ALL BRAWN, NO BRAINS.
UNNF!
KLANGG!
WHERE'D YOU FIND THAT BRANCH?
IT WAS SHOT OFF THE TREE.
EEUW! THAT MIGHT HAVE BEEN AN ARM OR SOMETHING BEFORE IT WAS A BRANCH!
AND THIS IS WHY I DON'T INTRODUCE YOU TO MY FRIENDS.
NOW WHAT ARE THREE NICE GIRLS LIKE YOU DOING WITH A BIG FELLOW LIKE THAT, EH?
HOLD ON, WHERE DID HE GO?
WE NEEDED SUPPLIES -- WE THOUGHT WE COULD GET THROUGH TO THE SUPERMARKET IF WE WERE QUICK.
EVER SINCE MISTER FLYNN... WELL... WE'VE BEEN SCARED TO SET FOOT OUT OF THE LIBRARY.
MISTER FLYNN?
IT WAS... A COUPLE OF WEEKS AGO. HE TRIED TO --
RUMBLERUMBLERUMBLE
WHAT'S GOING ON NOW?!
I DUNNO -- BUT IT FEEL LIKE AN --
EARTHQUAKE!
AAAGHHH!
SHHHRASSHHHH!

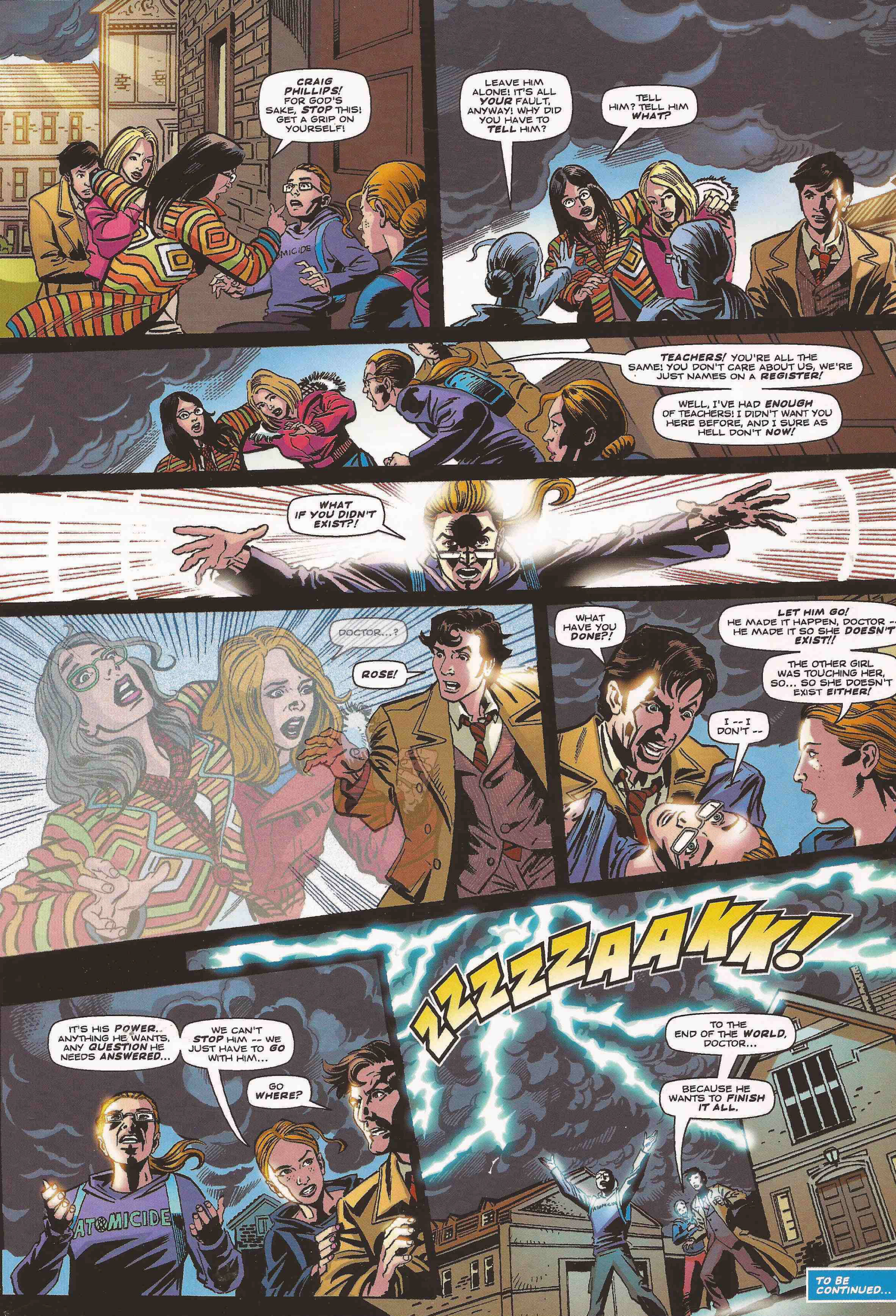

GOT YOU!
HELP ME -- GNN -- PULL HER BACK UP! QUICK!
I'M GOING TO DIE!
NOT -- HNF -- TODAY!
I'M REALLY STARTING TO HATE THIS PLACE!
LET'S GET BACK FROM THE EDGE BEFORE MORE OF THE ROAD...
...COLLAPSES?
WE NEED TO GET BACK TO THE LIBRARY!
DOCTOR? YOU OKAY?
I CAUGHT MY HAND PULLING OUR LADY FRIEND OVER THERE OUT OF THE HOLE.
SO IT DEFINITELY HAPPENED -- BUT WHERE DID IT GO? HOLOGRAMS DON'T OFTEN HURT, AND MIND CONTROL DOESN'T USUALLY LEAVE PHYSICAL SCARS...
COME ON, DOCTOR -- THEY'RE SAYING IT ISN'T SAFE OUT IN THE OPEN LIKE THIS...


...THIS IS, UH, THE DOCTOR AND ROSE TYLER -- THEY SAVED OUR LIVES.
THANK GOD YOU BOTH CAME. IT'S GOOD TO SEE NEW FACES HERE. SELFISH OF ME, REALLY, BUT, WELL...
I'M LAURIE, I RUN -- WELL, I RAN THIS LIBRARY BEFORE EVERYONE STOPPED COMING. YOU'VE ALREADY MET TANYA, HELEN AND ANNA -- THIS IS CATHRYN.
CATHRYN LLOYD -- I USED TO TEACH AT THE SCHOOL DOWN THE ROAD.
SO WHAT'S BEEN HAPPENING HERE? EVERYTHING'S GONE MENTAL. AND WHERE'RE ALL THE OTHER PEOPLE?
PLEASE, GRAB A SEAT.
NOBODY REALLY KNOWS WHAT'S GOING ON. OR NONE OF US, AT LEAST. ONE DAY THERE WAS A TOWN FULL OF PEOPLE -- THE NEXT DAY NEARLY EVERYONE HAD BEEN... REMOVED, FOR WANT OF A BETTER WORD.
REMOVED? BUT YOU WERE JUST LEFT HERE?
SEEMS THAT WAY. LESS THAN TEN OF US NOW IN TOTAL. THERE WERE MORE -- BUT... THINGS HAPPENED...
WHAT SORT OF THINGS?
BAD THINGS.
THERE WERE THREE LADS FROM THE SCHOOL HERE AT THE BEGINNING.
AND THEN ONE DAY THEY WERE GONE, AND WE... WE SAW THE THREE TREES ON KELSEY ROAD... MISTER FLYNN COULDN'T TAKE IT, TRIED TO LEAVE...
WE KEEP HEARING THAT NAME -- WHAT HAPPENED TO HIM?
HE DIED.
THERE'S SOME KIND OF BOUNDARY THAT STOPS US LEAVING -- COVERS ABOUT A SQUARE MILE. IT'S LIKE A SORT OF HEAT HAZE. ONE DAY HE DECIDED TO JUST WALK THROUGH IT...
HE DISSOLVED IN FRONT OF US. THE SCREAMING CONTINUED FOR HOURS AFTER HE WAS GONE.
YOU SAY THREE LADS -- AND WE'VE SEEN THE TREES -- BUT I SAW TWO OTHERS EARLIER ON. BOY AND A GIRL.
THAT'S CRAIG AND TRUDY. THEY PREFER TO WANDER OFF AND DO THEIR OWN THING THAN STAY HERE.
AND YOU'RE HAPPY TO LET THEM? WITH ROADS THAT COLLAPSE AND BARBARIANS ROUND EVERY CORNER?
HAPPY?! I'M NOT HAPPY ABOUT ANY OF THIS, DOCTOR! THIS TOWN IS LIKE A NIGHTMARE! BARBARIANS, ROBOTS -- WE'RE LUCKY TO BE ALIVE!
AND FOR A MONTH THOSE TWO HAVE WANDERED THROUGH IT ALL WITHOUT A SCRATCH! THEY'RE SURVIVING BETTER THAN WE ARE!
WELL, IN THAT CASE...


"...MAYBE WE SHOULD BE TALKING TO *THEM?*"
NO WAY! HEROES ARE HEROES BECAUSE THEY'RE ***HEROIC***. HENCE THE NAME -- ***HEROES***. GET IT?
YOU CAN'T BE AN ***EVIL*** HERO. THAT'S A ***VILLAIN***.
DON'T BE A MUPPET. WHAT ABOUT ***THE REVENGER?*** HE KILLS BAD GUYS WITH HIS ***LASER EYES!*** THAT'S STILL HEROIC!
GOD, YOU'RE ***STUPID!*** WHAT IF HE WAS UP AGAINST THE ***SHIELD OF TRUTH***, THEN? HE'D ***SO*** BEAT THE REVENGER, BECAUSE HE VALUES LIFE!
DURRRR! AND THAT'S WHY HE'D ***FAIL***, MORON. THE REVENGER WOULDN'T HOLD BACK! HE'D WIN AT ANY COST!
YOU'RE SO WRONG IT HURTS -- AND I'LL ***PROVE*** IT TO YOU!
SHHHHWWMMMMMMMM....
THE TRUTH WILL OUT!
GRAAARRH!
SO WHAT CAN YOU TELL US ABOUT THEM? ***ANYTHING*** COULD HELP.
I'M AN ***ART TEACHER***, NOT A ***COUNSELLOR*** -- BUT CRAIG'S ALWAYS BEEN ***INSULAR***, NEVER MAKES FRIENDS EASILY...
AND ***TRUDY?***
TO BE HONEST, I DON'T THINK I EVEN ***REMEMBER*** HER. THERE WERE LOTS OF KIDS. YOU CAN'T KNOW THEM ALL...
HNGGHHH!
SEE? ***SO*** MUCH STRONGER THAN ***YOURS***. YOU MAY WISH TO CRY NOW...
SHUT UP!
SKRASSH!
LOOK OUT!
AAKK!


GET HER BEHIND THE STATUE BEFORE THEY THROW ANOTHER CAR!
I THINK SHE'LL BE OKAY, BUT SHE SEEMS A BIT OUT OF IT.
YEAH, A BRICK TO THE FACE WILL DO THAT TO YOU.
FWAK!
FIRST IT WAS BARBARIANS -- AND NOW SUPER HEROES? IS THIS GEEK WORLD?
THE ONE IN BLACK LOOKS LIKE -- BLIMEY! IT'S ONLY THE REVENGER!
AND, UH, YOU KNOW THAT HOW...?
WELL... AMAZING WHAT YOU CAN PICK UP AFTER 900 YEARS.
UH-HUH -- AND THE REAL REASON?
I'VE GOT A COMPLETE RUN OF HIS SERIES IN THE TARDIS.
IT'S GOOD STUFF! AND BEING WELL READ DOESN'T HAVE TO JUST MEAN BOOKS, Y'KNOW...
SHWOP!
THE REVENGER'S GREATEST WEAKNESS IS SONIC VIBRATION. DOES SOMETHING TO HIS BATTLE ARMOUR, I THINK. DAMN -- IF ONLY I HAD ISSUE FOUR WITH ME...
SO STOP HIM WITH YOUR SONIC SCREWDRIVER, THEN! TURN IT ON AND --
'FRAID NOT, ROSE -- NEEDS TO BE FAR LOUDER. I'D NEED SOMETHING LIKE A...
JOHN'S GARAGE
MOT
FWAK!
YES, JUST LIKE THAT! BACK IN A TICK!
IS HE ALWAYS LIKE THIS?
WHAT, HALF-FINISHING HIS SENTENCES AND DASHING OFF TO DO SOMETHING MAD?
WE CALL THOSE 'WEEKDAYS'.
VREEEEEEEEEEEE
WHO WANTS A FLAKE, THEN?!
Rocket ICES!
GARAGE
ARRGHHHH!!!


THWHAAMM!
YES! GOOD WINS! TOLD YOU! I SO ROCK!
NO FAIR! OUTSIDE INTERFERENCE!
SEE? ALL YOU NEED TO DO IS WORK OUT THE BEST WAY TO AMPLIFY THE SONIC VIBRATIONS. PIECE OF CAKE!
OR IN THIS CASE, A DOUBLE FUDGE WHIPPY WITH HUNDREDS AND THOUSANDS.
EITHER OF YOU FANCY AN ICE CREAM? I'LL GET BETTER WITH A FEW GOES...
WHO THE HELL ARE YOU? YOU'RE NOT FROM AROUND HERE!
I'M THE DOCTOR. AND YEAH, YOU CAN SAFELY SAY I'M NOT LOCAL.
BUT THEN NEITHER ARE SUPERHEROES, BARBARIANS AND EARTHQUAKES...
I DON'T TRUST HIM, CRAIG. HE FEELS -- WRONG.
HE'S LIKE MISTER FLYNN -- HE'S NOT ONE OF US.
HE NEEDS TO BE REMOVED FOR HIS OWN SAFETY -- IT'S DANGEROUS FOR HIM!
WHAT DO YOU MEAN, "LIKE MISTER FLYNN"? THE BLOKE WHO DIED? WHAT D'YOU KNOW ABOUT THAT?
CRAIG, STOP THEM! TOO MANY QUESTIONS!
WE DON'T LIKE QUESTIONS. WE WANT YOU TO STOP.
WHAT IF THAT MAN DIDN'T --
BOOOOOOOOOOOOMMMMMMMM!


CRAIG PHILLIPS! FOR GOD'S SAKE, STOP THIS! GET A GRIP ON YOURSELF!
LEAVE HIM ALONE! IT'S ALL YOUR FAULT, ANYWAY! WHY DID YOU HAVE TO TELL HIM?
TELL HIM? TELL HIM WHAT?
TEACHERS! YOU'RE ALL THE SAME! YOU DON'T CARE ABOUT US, WE'RE JUST NAMES ON A REGISTER!
WELL, I'VE HAD ENOUGH OF TEACHERS! I DIDN'T WANT YOU HERE BEFORE, AND I SURE AS HELL DON'T NOW!
WHAT IF YOU DIDN'T EXIST?!
DOCTOR...?
ROSE!
WHAT HAVE YOU DONE?!
LET HIM GO! HE MADE IT HAPPEN, DOCTOR -- HE MADE IT SO SHE DOESN'T EXIST!!
THE OTHER GIRL WAS TOUCHING HER, SO... SO SHE DOESN'T EXIST EITHER!
I -- I DON'T --
ZZZZZAAKK!
IT'S HIS POWER... ANYTHING HE WANTS, ANY QUESTION HE NEEDS ANSWERED...
WE CAN'T STOP HIM -- WE JUST HAVE TO GO WITH HIM...
GO WHERE?
TO THE END OF THE WORLD, DOCTOR...
BECAUSE HE WANTS TO FINISH IT ALL.
ATOMICIDE
TO BE CONTINUED...

JAC

RICHARD

PETER

CLAY

As the danger of Mistfall increases
The Marshmen tear K9 to pieces
The Doctor despairs
'Til Romana declares
'You could try gel-electro phoresis'!

THE TIME TEAM

Four fans. 723 episodes. No escape!

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR

00830

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00163

ONE OR MORE REGULARS INCARCERATED

00216

A RATHER SUBDUED-LOOKING TIME TEAM assemble at Jac's place. At last month's gathering only Peter really had more than two kind words to say about *The Leisure Hive*, the first story of the 1980s and the first 'issue' of new producer John Nathan-Turner.

As the series' spacey new credits – announcing *Meglos* – blend into a very traditionally shot scene of the Doctor and Romana repairing K9 in the TARDIS, Clay is relieved. "Thank goodness. Normally I'd be worried if a story began in such a casual, bog-standard way, but after the over-directed horror of *The Leisure Hive*, this feels like a blessed relief." The action shifts to the planet Tigella, where the underground civilization is having trouble with its power supply, the mysterious Dodecahedron. All the lights keep going out, and opinions on how to deal with it are split between the scientific Savants and the deity-worshipping Deons.

Jac frowns. "Aliens obviously all have the same haircuts. All the Argolins last time, all the Savants now. Must give them a sense of community. Still, this has a totally different feel to the last story, more akin to last year. Perhaps this new season won't be such a big change after all?"

"I dunno why," hmms Clay, "but I really don't care about this planet. Like Argolis, there are lots of weird people with bad wigs blithering on about science. And I–"

He's cut off mid-flow as Richard almost leaps from the sofa at the first appearance of Lexa, High Priestess of the Deons. "That's our Barbara!" he exclaims. And it is indeed lovely Jacqueline Hill, last seen as the First Doctor's companion way back in **DWM** 289. "But where's her lovely bouffant hair do?"

"She's had it dyed blond and plaited, like all the Savants," observes Jac. "The life of a Tigellan hairdresser must be an easy one."

"Doesn't she look fabulous though?" sighs Peter. "Lovely Barbara. And her acting is far superior to that of the other tacky Tigellans, especially their leader, Zastor. He's stiff as a board!"

Some Gaztak space pirates have touched down (in what appears to be an empty garage sprayed silver) on the desert of Tigella's twin planet Zolfa Thura, where they wander round some giant metallic screens. "Nice development that the cameras can now track over blue-screen shots, like the models here," says Richard, marvelling at the Scene-Synch.™

"It's OK I suppose," grumbles Peter, "but it doesn't advance the story at all."

"Sorry to carp," begins Clay tentatively.

"Go on, carp!" orders Jac.

"Carp away, old boy," says Peter.

"Well," admits Clay, "normally you get the effects as and when and it's all very casual – like the opening of *City of Death*. But the new producer wants us to gawp at effects that aren't really all that much better than before."

A big box pops up from the sands and the Gaztaks enter with a kidnapped Earth commuter to meet the villain of the piece. Peter sags. "A megalomaniac cactus. Oh dear me. It's at times like this I really miss the influence of Douglas Adams. Now he could take a silly idea and make it work by creating an explanation for it, but Meglos is just ridiculous."

"And we get the same locked-off shot of the cactus, every time it 'speaks'!" notes Jac. "And where's the Doctor? We're nearly at the end of the episode!"

The Doctor and Romana are still in the TARDIS, still repairing K9. "Goodness," sighs Peter. "Now he's shed his coat you can see just how gaunt Tom Baker has become. His energy seems to be fading with each passing episode."

"And carp carp," carps Clay, "but what's this about Zastor knowing the Doctor and inviting him to Tigella? The Doctor doesn't have mates on planets we've never heard of that phone him up and ask him to stay! It's straight out of a 1960s *Dr Who Annual*."

"The whole thing is," adds Peter. "And now we're at the end of Part One, the TARDIS still hasn't landed, and we're getting the same TARDIS scene replayed over and over, as Meglos traps the Doctor in a time loop. Gah!"

Then Meglos turns to the Gaztaks – except he's changed into the Doctor! Jac tuts. "A very disconnected episode, and one of the most bizarre, out-of-the-blue endings we've had for years. So Meglos can turn into anyone now?"

Part Two sees the Doctor, Romana and K9 escape from the loop by saying their lines from the repeated scene over again. Badly. "That could have been really funny," sighs Clay, "but the humour seems to have drained out of the series. Tom looks so sad, like he's serving his notice."

The Gaztaks, led by Grugger and Brotadac, bring the changeling Meglos to Tigella – and bring some much-needed levity to procedings. "With dialogue this bad, I'm delighted that Frederick Treaves and Bill Fraser are injecting some humour into their perfomances," says Peter. "My brain is starting to melt with all the technobabble. So far we've had chronic hysteresis, redimensioner, baryon multiplication. What does it all mean?"

"They're a bit of a 'Holmesian double act', aren't they?" Jac notes of the Gaztaks. "Only it's not Robert Holmes writing the script." She stops to consider. "There are actually a lot of classic *Who* elements here – faith versus science, space rogues, mistaken identity, silly monster – but it's not gelling."

"Tom enjoys himself more as Meglos than as the Doctor," Clay reckons. "He's playing his pretty awful lines quite well with a nice, haughty stare. But it's nearly the end of Part Two, and the Doctor himself has *still* not arrived in the story." Meanwhile, Meglos steals the Dodecahedron and nips off.

Richard's not too impressed by the surface of Tigella. "They've tried to do jungles so many times in *Doctor Who* and almost without fail they look naff. You'd think they'd know better by now..."

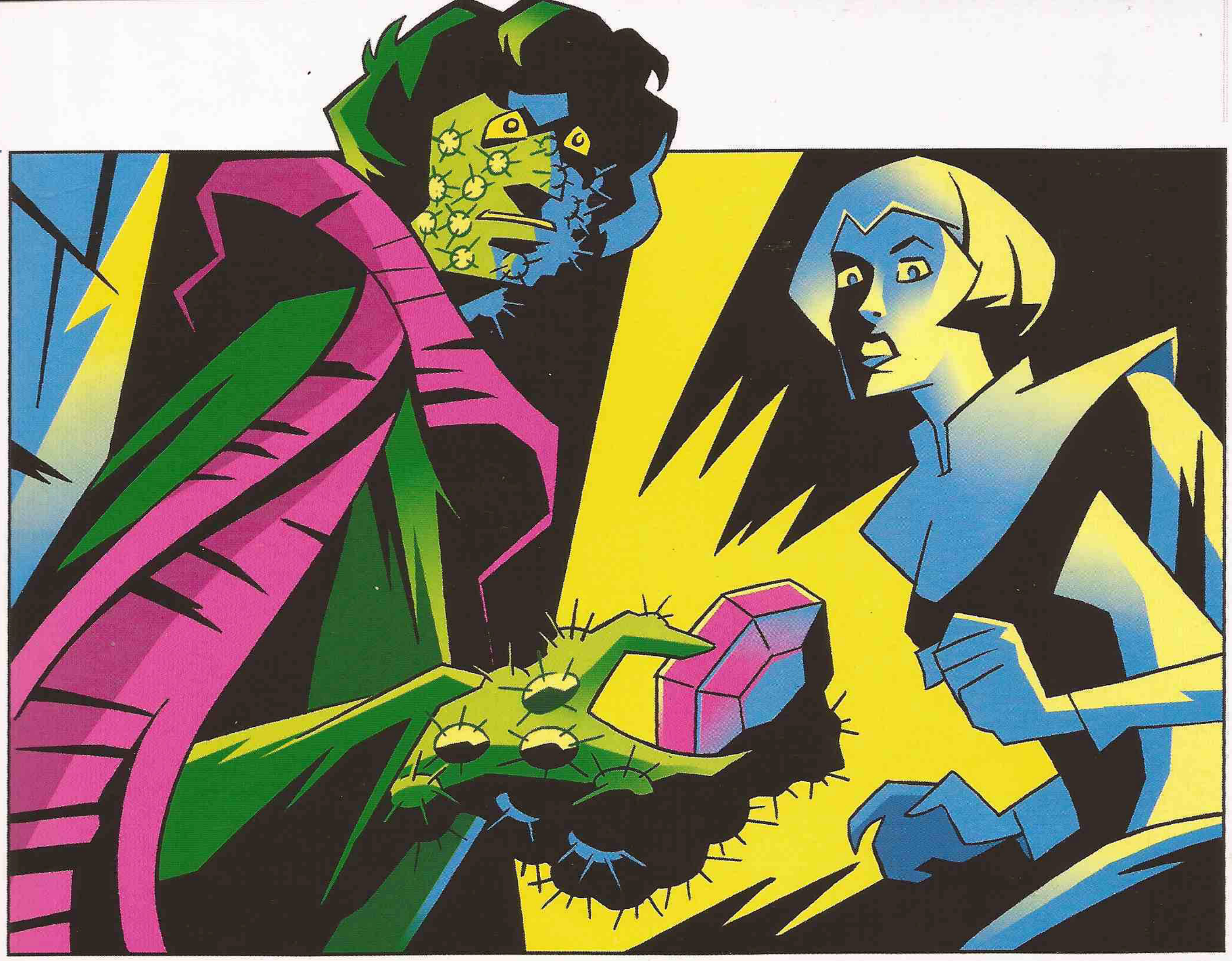
"The naffness suits Tigella perfectly," sniffs Peter.

Part Three sees the Doctor arrested by Lexa, and Romana grabbed by Grugger. She decides to fox him by leading him round in circles. "Blatant padding," says Richard. "These scenes add nothing."

Peter nods. "It's a really bad idea, in a story that's already slow, to have an episode where Romana admits they're walking round in circles."

"Something good *must* happen soon," groans Clay. And then, it does – as the lurking Meglos is consumed by his true nature and bursts out all spiky. "That's really rather well done, and Tom plays it nicely."

"Second story in a row that his already subdued performance has been hidden under



EPISODES 530 TO 537

layers of latex," mumbles Peter.

Clay shakes his head and looks along the sofa at Peter. "You know, we're turning into Statler and Waldorf. 'Hey, this isn't half bad!'"

"'Too right, it's *all* bad!" replies Peter.

"'CACTI IN SPAAACE!!'" shouts Jac.

And something rather curious happens. For the first occasion in Time Team history (yes, I checked with Gary Gillatt), the Team are not even bothering to look at the screen, and dissolve into Muppet impressions.

I remind them it's their duty to watch *Meglos*. "'I think there's something wrong with the TV,'" muses Peter Statler.

> "Someone had a 'funny' idea about a barmy cactus, but forgot to apply any logic to it. There are some good elements in *Meglos*, but none of it gels." JAC

"'Yeah – it's on!'" says Clayton Waldorf.

I try to get them back on track for Part Four, which sees the Doctor rescued from being crushed by Lexa. "OK, that was a decent little cliffhanger," admits Richard.

"Well, at least the Doctor was in it," says Peter, "he's not been in this story so far."

The Gaztaks and Meglos escape with the miniaturised Dodecahedron, and Lexa gives her life to save Romana. We think. "How pointless," says Richard. "Her death scene looks like it's been put together as an afterthought."

"And why's the Doctor taking those drippy Savants for a TARDIS trip to Zolfa Thura?" squawks Peter.

Jac is getting monosyllabic. "Lexa dying: No point. Savants going in the TARDIS: No point – and so non-*Who* as well, that just *doesn't* happen. Meglos using an Earthling: No point – no explanation either. Someone had a 'funny' idea about a barmy cactus, and forgot to apply any logic to it."

And then, much more quickly than usual, Meglos and the Gaztaks blow themselves up, and that's it. Richard coughs. "Two stories in, I'm not impressed with this new regime. Come back *The Armageddon Factor*, all is forgiven."

Peter sighs. "Seconded. So many plot holes in so little plot. Remarkable for all the wrong reasons."

"Thirded," says Jac. "And possibly the worst thing they've done so far is feature Jacqueline Hill, which emphasises the gap in quality with the years of greatness."

But what does Clayton think, sat up there in the Muppet box?

"'They're calling this show a runaway hit,'" he says.

Oh yes?

"'Yeah – when you see it, you wanna run away!'"

FULL CIRCLE BEGINS WITH ROMANA mulling ver a summons to return to Gallifrey – in her bedroom! "Wow!" gasps Peter, suddenly alive again. "We haven't seen a TARDIS bedroom since *The Web Planet*!"

"Straight away, there's something much better about this," says Clay. "Tom's acting, Romana's angst about going home is played really well, and the scene of the TARDIS engulfed by a weird space phenomenon is great! Hooray!"

Plaudits keep coming as the TARDIS lands, not on Gallifrey as intended, but on the woody planet Alzarius. Jac's almost ecstatic. "How utterly lovely to have a story on location again. I feel more optimistic already." Richard nods. "Adding a few exotic plants in the foreground, with layers of cobwebs, gives it a nice alien feel."

The Alzarians are enjoying their tropical paradise under the leadership of the venerable Deciders. But then the legendary 'Mistfall' erupts from the waters, and the Alzarians must lock themselves away in their crashed Starliner to survive it. "This is shot so beautifully," says Clay. "Just look at the scenes as the Alzarians walk to the Starliner or as the lake bubbles around the swimmers. The director, Peter Grimwade, has a real visual flair, so it doesn't matter that the Doctor's hardly in it and the story's told in an odd way."

"How's it odd?" frowns Peter.

"Well for example, the first scene in the Starliner happens before we know anything *about* the Starliner," explains Clay. "It really jars. So the scripting's still a bit inept, but hey-ho."

Meanwhile, the Outlers – the teen rebels of Alzarius led by the headstrong Varsh – won't go into the Starliner with the old folks. "Hmmm," muses Richard. "This lot seem more like Bucks Fizz than young renegades. The boys are so camp!"

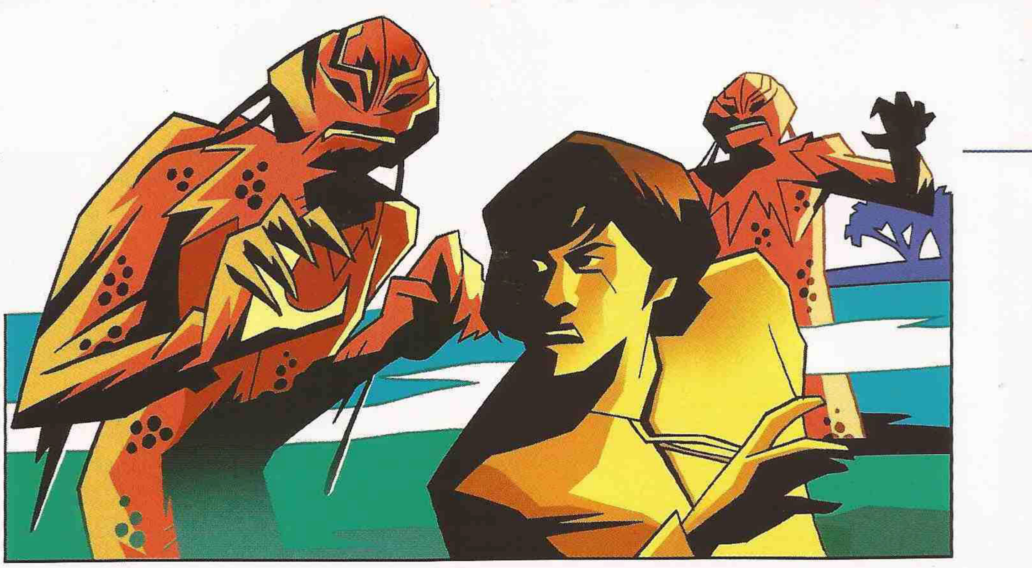
"Especially Varsh's brother, Adric," notes Clay. "What a bizarre performance. He moves and speaks very strangely. Like he's never moved or spoken before..."

"I like him," says Jac. "And the scene where he watches his mentor Draith get pulled into the bog is just fantastic!"

The Starliner is sealed, leaving the ▶

Compiled by
MICHAEL
PRITCHARD

Illustrations by
ADRIAN
SALMON



◀ Outlers outside in the Mist – and guest star George Baker has to abandon his daughter and become a Decider. "He's great," notes Richard. "He really gives some weight to Login's distress about his daughter."

"It's all terribly well done, in exactly the way *Meglos* wasn't," says Peter.

Adric stumbles into the TARDIS and the Doctor and K9 set off for the lake – where the monstrous Marshmen emerge! Clay punches the air. "Yes, oh *yes!* A proper cliffhanger – and one of the best ever!"

Jac agrees. "That was absolutely fab! But where were the Doctor and Romana? I won't carp too much, though, I am enjoying it a lot."

The Marshmen stride from the swamp in Part Two. "This is some of the best direction we've ever seen," enthuses Clay.

THE DOCTOR GATECRASHES THE STARLINER AND meets the Deciders in their impressive chamber. "It's like a big branch of Paperchase!" smirks Clay. "But like Jac, I'm not going to carp. Tom is alive again – I love the bit where the Deciders make their grand entrance and he just shouts up, 'And I'm the Doctor!'" Richard nods. "The tension is building rather well. What's this hideous secret Decider Nefred's just found out?"

The TARDIS has been gatecrashed too – by the Outlers. And then the Marshmen pick it up and cart it off to the Outlers' cave, so they needn't have bothered. "Adric says the cave is 5000 metres above the Starliner," splutters Richard. "That's about five times the height of Mount Snowdon! I can't see the Outlers happily trekking several miles up and down their mountain just to nick a riverfruit."

> "I really enjoyed that – though I suspect it was mostly down to the brilliant direction of Peter Grimwade." **CLAY**

Then K9 enters the cave – and gets his head knocked off. "Noooooooo!" screams Jac. "The most shocking moment of this season yet!" The Marshmen flee – from some spiders. The Outlers then hurry back into the TARDIS, which takes off leaving Romana trapped in the cave. With those spiders. "Whoops," says Peter. "The Marshmen are great, best monsters in years, but these spiders are like clockwork toys. And if Romana's not bothered by them, why does she start to panic about them after the TARDIS has gone?"

"The spiders are OK," says Jac. "Certainly good enough to worry any children watching."

Part Three sees the TARDIS going to the Starliner... and then going back to the cave. "All this to-ing and fro-ing is very inelegant," notes Clay. "It makes the TARDIS seem ordinary and convenient."

Richard finds time to give praise to a *Doctor Who* stalwart. "James Bree's doing a great job with Nefred. A gentle and wise man, deeply troubled by what he's found out in the system files. Then we get two big revelations. Not only does the Doctor reveal the Starliner has been ready to leave for centuries, but Nefred then trumps him by revealing they haven't a clue how to fly it!"

"Lovely," says Jac. "A clever story, well developed. And there's lots to look at too. The vivisection of the Marshchild is a real horror film moment – this is nasty stuff. Peter Grimwade's direction is fantastic, and I speak as one who doesn't normally notice that sort of thing."

"And Tom's indignation about it is superbly played," says Clay. "He hasn't raged like that for ages."

A spider-possessed Romana opens the Starliner's hatches and the Marshmen swarm in at the start of Part Four. "More lovely directorial touches – the Doctor covering his face with K9's head, Romana creeping across the window – gorgeous!" smiles Jac.

Poor Nefred is swiped by a Marshman's claw – but has a final surprise with his dying words. The Alzarians are not descended from the crew of the Starliner; they're actually Marshmen who evolved to fit its environment.

"Sorry, run that past me again," says Clay, demanding the video be paused. Peter explains. "Hmm," says Clay. "Honestly, would you have got all that from what's been said on screen? Even the Doctor's explanation is a bit obscure and full of technobabble."

Jac's puzzling too. "OK, the Starliner's been there 40,000 generations. And Mistfall happens every 50 years, at which point spiders hatch out. I don't get it. Are there billions of spiders and Marshmen out there at varying stages of evolution and nobody's noticed them? And how exactly is it 'full circle'? Wouldn't the people on the Starliner have to now start devolving into spiders for that to happen?"

"Should have been *Semi-Circle!*" suggests Clay, adding "The story does seem to peter out a bit, with the location work over and done with in the first half and a lot of talking in the second."

The Marshmen are driven out, the Starliner takes off, and the story's at an end. "Phew! For a moment there, I though we were in danger of that wet lettuce Adric joining the Doctor," says Richard.

"I wish Varsh had survived and joined the Doctor," says Peter. "That lad showed potential."

"Oh, indeed he did," notes Clayton, raising a lascivious eyebrow.

"Tsch," says Jac. "I liked Adric. I liked the story. Mind you, the most important thing is that K9's repaired."

But all looks black (or rather green) for kindly Doctor Who – he's trapped somewhere called E Space. "No idea why that's important," says Clay. "It just looks like any old space except it's a bit green. So what? Still, I enjoyed that, though I've got a sneaky feeling it was all down to Peter Grimwade. There was still way too much dialogue about image translators and things."

"We're starting to get back on track with a half-way decent story," says Richard. "Much better than the last two."

"My faith is somewhat restored," agrees Peter. "But only somewhat..." DWM

AND YOU SAID

MEGLOS

"The first of the new decade's flat, dull, meaningless story titles, in striking contrast to the audience grabbing titles of the 1970s. *Meglos*? Hardly something to encourage casual viewers to tune in. And they didn't."

ALAN SHERIDAN, E-MAIL

"This is the only story of Season Eighteen where Tom – as either the Doctor or Meglos – appears to be having a ball. Shame the same can't be said of the dreary Tigellan extras!"

JOHN WILSON, CHICAGO, USA

"The moments where the Earthling and the Doctor seem threatened to become humanoid cacti are well done and chilling. There is a clear sense that the show is fighting and winning the argument over playing it straight again."

ROBIN CALVERT, POULTON-LE-FYLDE

FULL CIRCLE

"Suddenly there's a true story arc going on, not just for the future with the E-Space plot, but references to Romana's recent past and so on. And these aren't just references for the sake of it, they're fueling Romana's decision to leave. They're actually *setting something up!*"

STEVE MANFRED, WISCONSIN USA

"It's been five years since Harry left. The production team have had ample time to create a decent male companion. And they came up with Adric."

STEPHEN MARTIN, HINCKLEY

"The second half of the story is cleverly written to sideline Romana and K9, giving the Doctor and Adric time to establish a relationship."

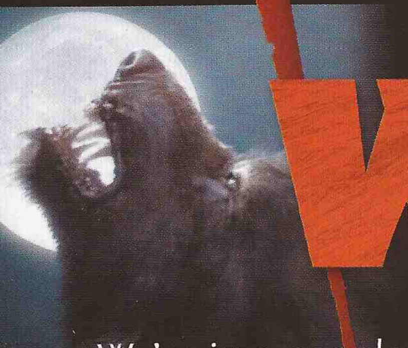
ROBERT KEELEY, E-MAIL

"It looks and sounds great, but an almost perfect *Doctor Who* script anchors the style – scary bits, action underpinned by real intelligence, some great moral force from the Doctor and irresistible dialogue."

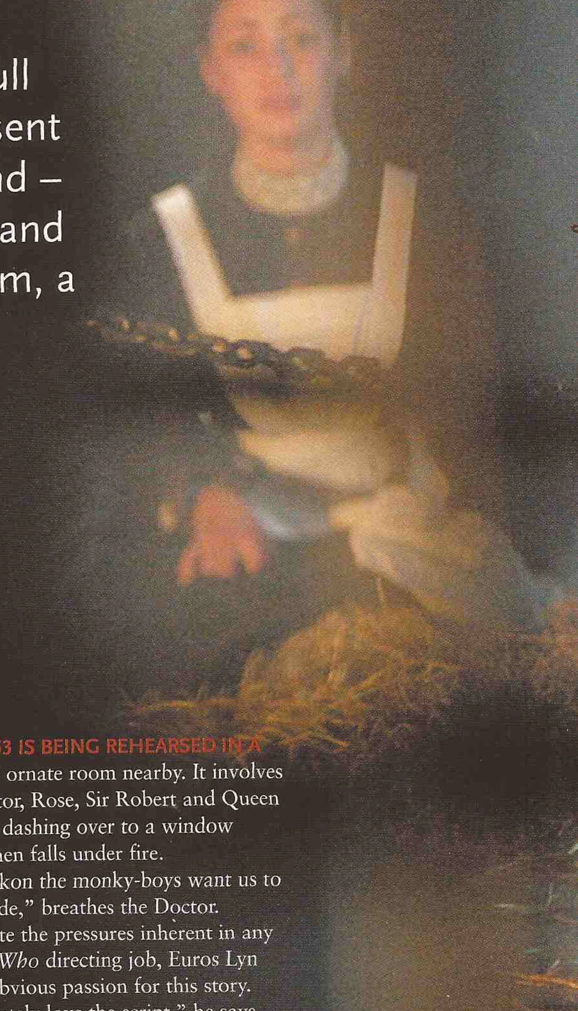
ALEX WILCOCK, ISLE OF DOGS

In **DWM** 371 (probably), The Time Team will be meeting an old enemy in *The Keeper of Traken* and saying farewell to the Fourth Doctor (blub!) in *Logopolis*. Send your thoughts on these stories to the usual address (see p10), or email us at *dwm@panini.co.uk* marked 'Time Team' in the subject line. Closing date is 29 May 2006.

A COMPANY of WOLVES



We're in a spooky Victorian mansion, there's a full moon, and there's a werewolf on the loose! We sent **Jason Arnopp** back to nineteenth-century Scotland – the setting for the monster hit *Tooth and Claw* – and he came back with three bite marks on his bottom, a knighthood from the Queen, and this report...



"Ooh! Queen down! Queen down!" David Tennant's plaintive cry provokes a gail of laughter from cast and crew. A scene from *Tooth and Claw* has just abruptly ended, in which the Doctor, Rose and Queen Victoria (Pauline Collins) high-tail it up Treowen Manor's huge, five-storey antique staircase, away from a rampaging werewolf. Ms Collins came a-cropper, but she's fine.

Director Euros Lyn removes his headphones and peers up the staircase.

"Were you trampled in the stampede, Pauline?"

"No," she chuckles. "It's just this skirt. I'm not known for my action roles!"

Pauline has indeed been lumbered with a dress the size of Belgium. It does, at least, offer the consolation of warmth. This is 5 October, 2005 in relatively remote, chilly Monmouth: the ninth filming day of the new series' second episode.

Between takes, David and Billie are straight into hooded parkas, checking for text messages and making the odd call. Right now, David is pacing around, practising one line in this scene: "Your majesty, as a Doctor, I suggest a vigorous jog..." And he's really getting his tongue around the word 'jog' too.

Our two stars are often seen holding camcorders, no doubt collecting footage which will end up on your shelf. "It's not all for our personal use, of course," David notes. "A lot of it will appear on DVDs, I'd imagine. Apart from stuff like people talking about having their nipples pinched. That probably won't make it."

Standing nearby is Colleen Quinn, dressed as another Queen Victoria. This plucky stunt double is Pauline's saviour when it comes to scenes of heavy-duty running around.

"This whole outfit is really heavy," attests Colleen. "There are so many layers! After a while, Pauline might be knackered if she had to do all the running. These skirts are quite restrictive. My bum looks really big in this. It keeps moving to one side, as well."

What does? Your bum?

"No, the dress itself. Well, maybe it *is* my bum. Hard to tell."

As Colleen has yet to be fully briefed as to what's expected of her, **DWM** lies that she'll be jumping through a window.

"Hmm," she says, only half sceptical. "I *did* see a trampoline earlier..."

SCENE 53 IS BEING REHEARSED IN A typically ornate room nearby. It involves the Doctor, Rose, Sir Robert and Queen Victoria dashing over to a window which then falls under fire.

"I reckon the monky-boys want us to stay inside," breathes the Doctor.

Despite the pressures inherent in any *Doctor Who* directing job, Euros Lyn shows obvious passion for this story. "I absolutely love the script," he says. "It's one of the finest I've read, because every single beat of the story contributes to the whole. If we realise it the way Russell's written it, it'll be absolutely terrifying. The Host, with his contact lenses, is scary even *before* he turns into a werewolf."

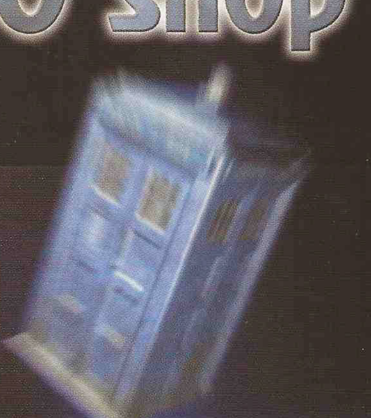
What's the balance here between 'scary' and 'fun romp'?

"It *is* a fun romp too, but *Doctor Who*'s really good at blending genres.

▲ *This spread: Something's about to break loose...*

THE WHO SHOP INTERNATIONAL
4 STATION PARADE, HIGH STREET NORTH,
EAST HAM, LONDON, E6 1JD
TEL: 0208 471 2356

The WHO Shop
EVENTS



THE ONE AND ONLY WHO SHOP, PREMIER DOCTOR WHO RETAILER FOR OVER 20 YEARS – IF IT'S DOCTOR WHO, WE ARE YOUR FIRST AND LAST STOP...

SATURDAY 6TH MAY: 12–4PM

"SCHOOL REUNION: IN–STORE SIGNING EVENT!

ELIZABETH SLADEN
(SARAH–JANE SMITH)

EUGENE WASHINGTON
(MR WAGNER)

K9
(AS HIMSELF)

SATURDAY 15TH JULY: EVENING EVENT

PTI MULTIMEDIA & THE WHO SHOP presents:

DINE WITH K9: SCHOOL REUNION

ELIZABETH SLADEN
(SARAH–JANE SMITH)

EUGENE WASHINGTON
(MR. WAGNER)

BOB BAKER
(K9's CO–CREATOR)

THE PARADISE ROOMS, BLACKPOOL PLEASURE BEACH

– GUEST TALKS – EXCLUSIVE MERCHANDISE STALLS – SIT DOWN BUFFET MEAL – Q&A's – AUTOGRAPHS – TWO LICENSED BARS – HOTEL AVAILABLE

STOP PRESS
all of The WHO Shop's special guests will be signing merchandise available on the day.

TO BOOK – SEND AN S.A.E TO:
The WHO Shop, 4 Station Parade, High Street North,
East Ham, London, E6 1JD

www.thewhoshop.com

STOP PRESS
special world exclusive announcement will be made at the dine with k9 event... be there!

You've got Queen Victoria coming up with lines like, 'Do they know who I am?' It's a great line for any actor. Even before she shoots Father Angelo – a brilliant moment – there's that line about how he should address her as a queen. That humour will take care of itself, so we just need to work on the horror/thriller content."

Between rehearsals, Pauline and Colleen socialise on a bench: two Queen Vics enjoying a chin-wag. David sits crosslegged on the floor in front of them, pitching in, clearly in high spirits and loving his new-ish job.

"We're a third of the way through," he tells me. "It's been ten weeks now and it *is* relentless, but it doesn't feel bad at all."

His sense of humour continually marks him as a man with perspective. In this scene, for instance, the actors' positions have to be precisely planned as they duck imaginary bullets. When David strays too far to one side, Euros directs him to move over, so that he and Derek Riddell (playing Sir Robert) are sufficiently lit at the front of the group.

"Oh, we're *both* in that light, are we?" deadpans David. "I thought that was my own personal light, as stated in the contract!"

The two Scots comically jostle for pole position at the window.

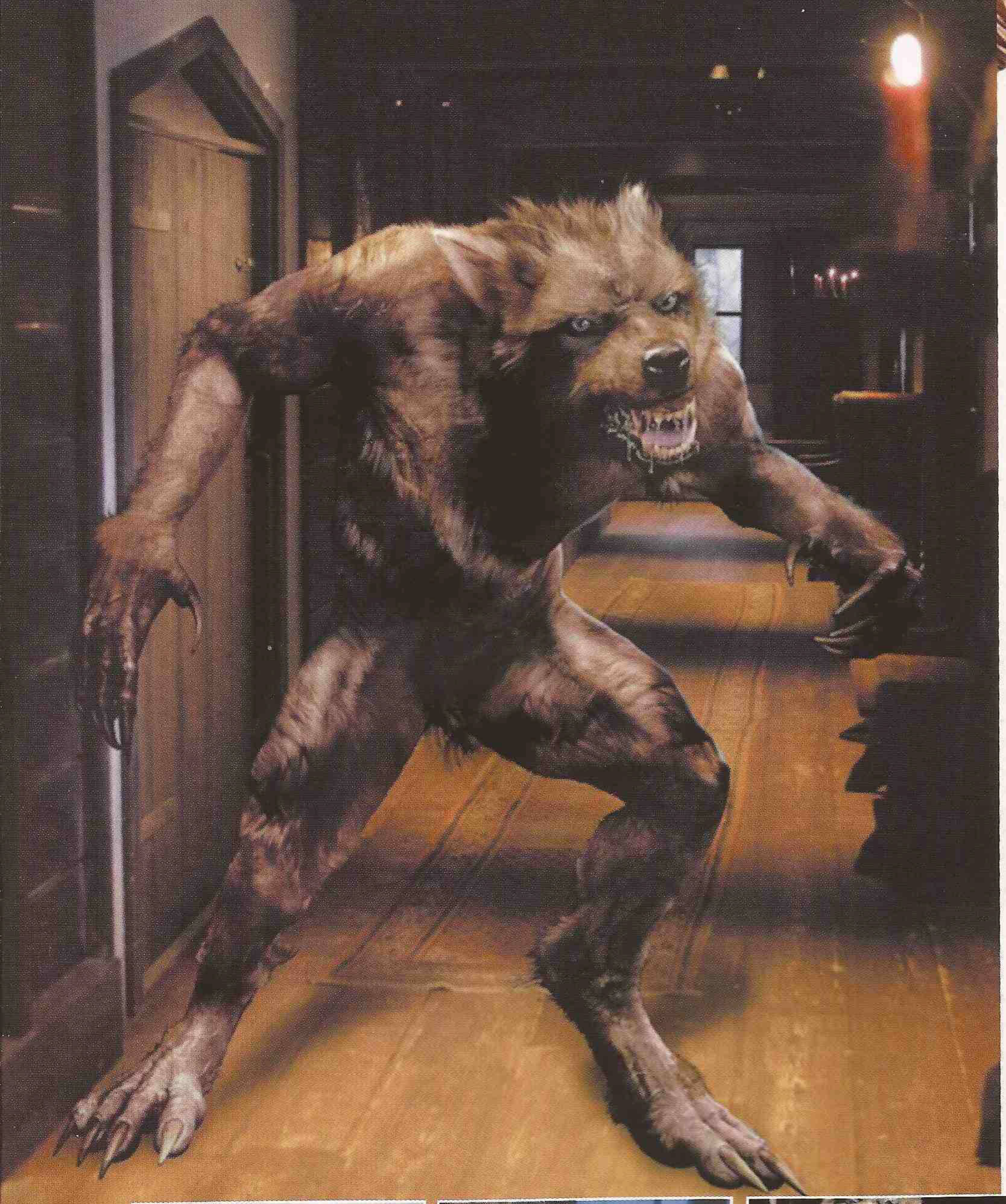
"You got enough light there, Derek?" murmurs David. "You happy now?" He then prepares for the shot by jumping up and down, while growling and barking.

The first take goes fine and the bullet squibs are reset. Second time around, David gets a little dust in his eye. Naturally, a concerned kerfuffle breaks out around him.

He waves everyone away. "I'm fine," he insists. "Nothing to worry about. Just flying stuff." Eyedrops are summoned for his contact lenses and production rolls on.

"This is all a first for me," smiles *No Angels* star Derek, during a break. "As Doctor Patterson, I'm more used to being chased by nurses than werewolves."

He describes Sir Robert as, "basically a good man: he's just blackmailed into trapping the Queen because his wife's life is at stake. The whole thrust of the character is the dilemma he faces between saving his wife and his Queen. He's a staunch monarchist and his duty to the Queen is a huge thing, so when Captain Reynolds calls him a traitor to the crown, it weighs heavily on him. He sacrifices himself and is devoured like many others in the episode. So I don't think Sir Robert will be back again: ▶



◄ it's only the Doctor who can regenerate, isn't it?"

"During my death scene, facing the werewolf," he adds, "I was looking at Peter the Assistant Director with his hand in the air. I also enjoyed making a big hole in the set with my sword!"

> *"You have to have faith in the CGI boys. You could do all this terrified acting and this pink, fluffy thing appears!"* David Tennant

WHEN CONVERSATIONS BEGAN about how to transport Russell T Davies' fine script to the screen, the biggest question was "How do we do the wolf?" Computer-wizards the Mill and prosthetic gods Millennium FX were both obvious contenders. In the absence of Harry Hill to stage a "Fight!", a CGI beast ultimately got the green-light.

"For some reason, everybody seems to like werewolves," says the Mill's Visual Effects Supervisor Dave Houghton. "There's something fascinating about creating a believable one. Neill Gorton and his Millennium FX team were chomping at the bit and our boys were going, 'We can do it, we can do it!' In the end, it was more practical for us to do it than Neill's lot, because the set-up time on the shoot is less. When you have a big mask on, the actor's got to breathe, so you have to take it off between shots."

For Russell, it was one of Season Two's tougher judgement calls.

"I know, I absolutely *know*, that there's a brilliant version of *Tooth and Claw* in a parallel universe with a Neill Gorton prosthetic werewolf running berserk!" he admits. "The only thing we knew was that we couldn't afford *both* – if we'd asked Neill to build a 'real' wolf, and then asked the Mill to render us a CGI version of that, so we could mix and match the shots, that would have meant spending double the amount of money on one creature.

"I know that many people – both viewers and programme-makers – love model work and physical prosthetics," he adds, "but I still maintain that the temperature of modern film-making leans towards a CGI beast. And given the aim to 'Tarantino' the episode, we wanted Euros to spend his time on set concentrating on the camera, on making the whole episode more kinetic – even the ordinary dialogue scenes. So saving the werewolf for post-production has freed up a lot of time for Euros on set. The CGI decision is helping us on this episode, but it's not therefore a rule – it doesn't mean things will always be done that way. Every episode is different!"

Dealing with a non-existent creature naturally presents its own challenges to cast and crew alike. Scene 53 doesn't actually feature the werewolf, but as it ends with the creature banging on the door (in the script: *WHUMPH! WHUMPH! WHUMPH!*), for rehearsal purposes the bangs are shouted by First Assistant Director Peter Bennett.

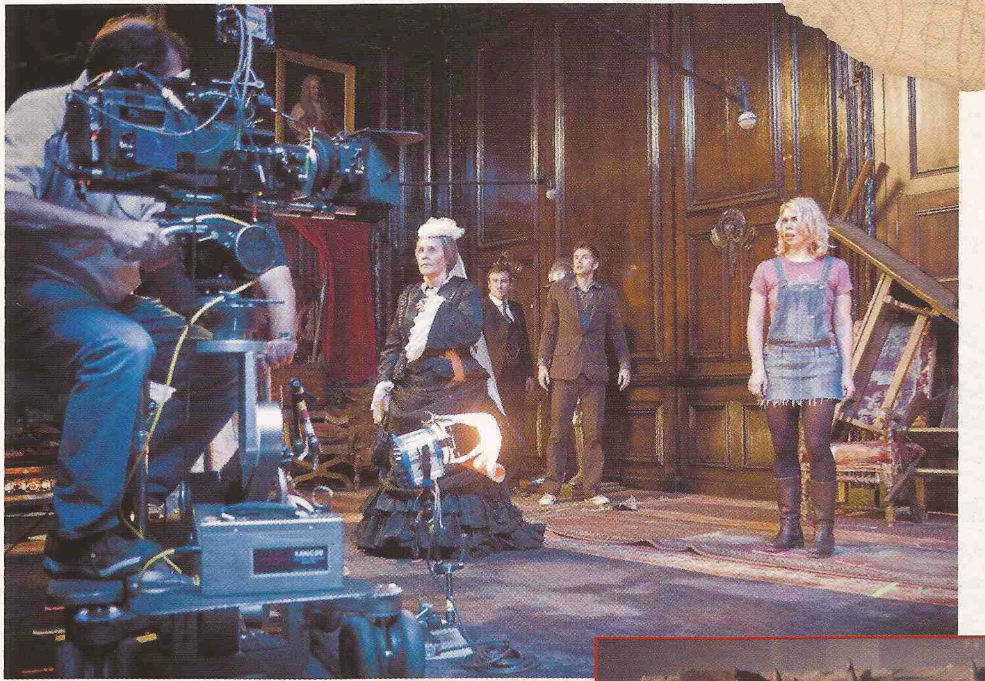
"Can you give us a 'woof' as well?" asks David, after one run-through. "Very good," he adds when Peter kindly obliges.

▲ *Above: The wolf stalks the corridors of Torchwood House.*

"I have to keep reminding myself and the actors what our werewolf is going to be like," says Euros. "In this scene, you can't have bangs yelled during the actual shot because it would interrupt the sound. So you have to keep reminding people during rehearsal. I want the actor to be in the moment as much as possible. To achieve that, they have to remember that there's more going on than what they're feeling or seeing."

Did Euros have concerns about shooting an invisible wolfman?

"No, because I absolutely trust The



Mill. I recently saw the monster they collaborated on with Neill Gorton for Episode 1 of *Hex* Series Two, and it was absolutely terrifying."

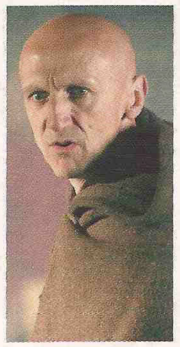
"You have to have a certain amount of faith in the CGI boys not to stitch you up," adds David. "You could do all this terrified acting and this pink, fluffy thing appears! But no, the wolf isn't difficult. It's not problematic and it doesn't take up much time, because it's *not there*. You just have to keep communication going: there was one point when I was acting merrily away, and Euros came over – it turned out we were picturing two completely different things."

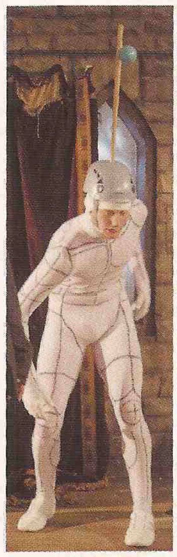
During some of the episode's 40-odd werewolf shots, fresh-faced performance artist Josh Green appears on camera moving like the beast itself, providing handy reference material for The Mill. Unfortunately for the cast and their actorly focus, the man is wearing a skin-tight white leotard with his muscle groups highlighted in black felt-tip pen. Furthermore, atop his head is a silver caving helmet. On top of *that* is a two-foot pole with a blue ball on the end.

"When the camera operator's framing up," explains Dave Houghton, "he'll know that the werewolf is gonna be that high. Josh's head is not the top of the werewolf – hence this idiotic contraption! And the felt-tipped muscles give us a rough guide as to how the wolf's muscles will move. People would pay money to see Josh in full swing!"

"Josh is a lovely guy," says Euros. "It works well as a reference for the Mill, so they can see how the wolf moves. But it's no help to the actors – they see a comedy man in a ridiculous leotard!"

Asked how she's coping with Mr Comedy Leotard, Billie laughs, "I'm coping better than some of the ladies on set!" It seems Josh's lithe physique is providing some comic relief...





▲ *Top: The camera crew get another sequence in the can...*

▲ *Father Angelo (Ian Hanmore)*

▶ *The Host (Tom Smith) begins his transformation...*

▼ *Another alter ego for the wolf – alias Josh Green!*

"Every time I walk on set, I'm accompanied by giggles and guffaws," he grins. "I'm getting laughed at quite a lot. Half my job, I think, is to entertain people as a six-foot-two baby with fake muscles drawn on and wearing what I call my Ultra Lupine Stunt Hat! It's all part of the fun."

Is it easy to shift into wolf mode?

"Yeah. When they tell me to get into position, a bit of a shift occurs. I think it's because the people like Euros are quite serious about what they're doing. Time is money, too, so you know you can mess around when you're not doing anything, but you don't want to waste anybody's expensive time."

The Mill is overseeing some 'physical' elements in today's wolf scenes. For instance, there's a shot of an entirely empty corridor – no Josh, just furnishings – which the CG wolf will eventually bolt along. On carefully-timed cues, a hidden crew member (why, it's Peter Bennett again) shoves a wardrobe or fans a candle, making it flicker. In the final shot, the wolf will appear to physically interact with its environment.

Josh reveals that The Mill's supervising animator Jean-Claude Deguara, "took the blue ball on my helmet from one of his kids' play-sets! Luckily, they've specifically cast only actors with a phobia of child's toys."

Luckily, no-one seems to have an innate dread of monks, as there are plenty around. Let's meet four of the shiny-bonced brawlers, played by David Jennings, Rob Taylor, Richard Carpenter and Sam Stennett. Members of the The Korean Kick-boxing Association of Wales and The United Tae-Kwon Do Association of Wales, these men shaved their heads to be here.

"I had spent 18 months growing hair down to my shoulders," winces Richard, "but it had to come off. At first I didn't want to, but when I heard the parts we could be playing, we had to take this opportunity. It had to go! Knowing my luck, I'll grow it back again, then get another phone call!"

THE HOST HAS REQUESTED A cushion. It's the following day, this time in the warmer environment of Cardiff's HTV Studios. Tom Smith, the actor playing this wall-eyed loon, is preparing to sit in a large cage in front of an even larger green-screen and perform the beginning of the Host's transformation from human to wolf. He's having some evil black contact lenses slotted onto his eyes by make-up lady Anwen Davies.

"These lenses can be uncomfortable," she tells me. "Depends if you've worn contact lenses before. Tom hasn't. Still, there's a first time for everything. Visually, they take all the life out of you. It's a really blank expression."

"The lenses are problematic," says Tom, "mainly because they dry out under the lights. I can only wear them for an hour before I need drops. They're so full on the pupil that the eye isn't breathing and it can't hydrate itself. ▶

▲ *Bullets can't stop it, you know! The Doctor and*

◀ After the drops, though, they start to feel quite thick on the eye. Production have had to be quite careful about when they schedule me to wear them."

Euros strolls over. "What I'm going for on this shot," he informs Tom, "is the ecstatic feeling of the moonlight filling you with all that you yearn for." It's a safe bet that when Euros became a director, he never expected to utter that sentence.

Tom does some stretching exercises, then strolls up to The Mill's Jean-Claude and casually asks how he can make their job easier – as if he plays lyncanthropic maniacs every single day of his life. It's less amusing, though, when he sits shirtless in that cage and the moonbeam madness begins. For a neck-prickling 60 seconds, the whole cavernous studio is dark, still and deathly silent except for Tom's animalistic hissing as the veins in his neck jerk like tent-ropes. People stand around, enrapt. Tom's gurning is practically a special effect in itself.

"The way Euros and I discussed it, the Host is a 13-year-old boy who has been taken over by this alien spore!" Tom Smith

Over by the monitors, Euros and producer Phil Collinson view the man's efforts with much the same glee which millions will feel, come 22 April 2006.

"Oh my God," whispers Euros.

"That's perfect," adds Phil.

Euros nips over and requests, "just a little more ecstasy of moonlight." As Tom's spasms begin anew, David Tennant pops in for a stare at the monitor. "He's a creepy-ass mofo!" he finally decides.

David and Tom go way back, having attended the RSAMD (Royal Scottish Academy of Music and Drama). "Tom did one play where he had to be a baby," reveals David. "He shaved off every bit of hair on his body. He's a weirdo!"

"An 800-year-old baby, right," laughs Tom. "How nice of David to remember that! The baby was in a play by a Nigerian writer Wole Soyinka called *A Dance of the Forests*. I shaved everything, then covered myself in blood and crawled around in a giant nappy.

"David was one or two years below me. I was very aware of him, because he always had such great charisma and confidence – as distinct from arrogance. He's always been a lovely chap. I was so pleased when I heard he'd become the Doctor."

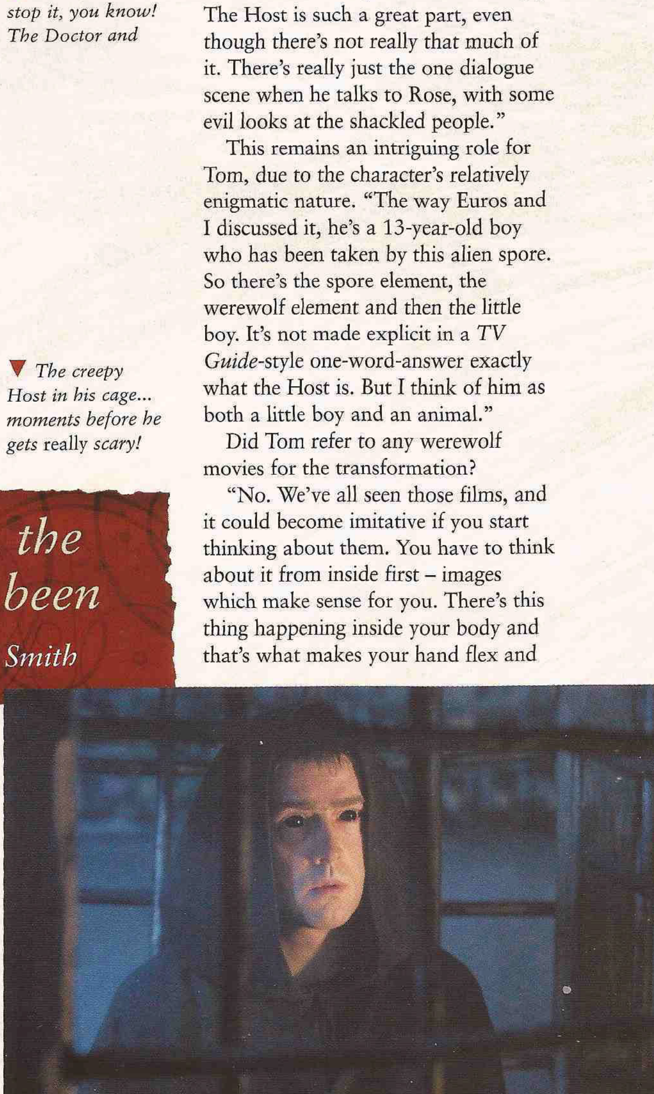
By his own admission, Tom has "tended to play people confused about their sexuality, people who are very serious, or psychopaths. All those elements must in some way relate to my personality, but I'm not entirely sure how! I've definitely done lots of 'angry'. The Host is such a great part, even though there's not really that much of it. There's really just the one dialogue scene when he talks to Rose, with some evil looks at the shackled people."

This remains an intriguing role for Tom, due to the character's relatively enigmatic nature. "The way Euros and I discussed it, he's a 13-year-old boy who has been taken by this alien spore. So there's the spore element, the werewolf element and then the little boy. It's not made explicit in a *TV Guide*-style one-word-answer exactly what the Host is. But I think of him as both a little boy and an animal."

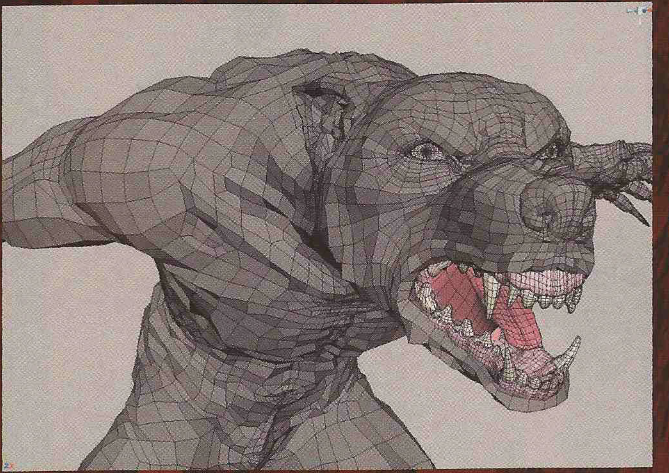
Did Tom refer to any werewolf movies for the transformation?

"No. We've all seen those films, and it could become imitative if you start thinking about them. You have to think about it from inside first – images which make sense for you. There's this thing happening inside your body and that's what makes your hand flex and

▼ *The creepy Host in his cage... moments before he gets really scary!*



TONEWOLF



5 AUGUST, 2005

It's a Friday. In a hot, stuffy room at BBC Wales, in Cardiff, the *Doctor Who* production team gathers around a table – partly because it's a table laden with biscuits and cake, but mostly because they're here to discuss how best to lift Russell T Davies' script for *Tooth and Claw* from the page on to the screen. It's what's called a tone meeting.

Take the werewolf, for instance. Russell has written the episode with a CGI wolf in mind. "It doesn't actually interact with anyone," he points out.

"But will it have fur?" asks Julie Gardner, the executive producer.

Euros Lyn – he's the director – nods. "Fur," he says, "but muscled."

"A sexy werewolf," beams Phil Collinson, the producer.

Julie: "Oh dear God, I can see where we're going with this."

Phil: "A hairy sporran!"

Russell: "A sporran? Oh ladies, I am sorry."

Dave Houghton, the visual effects supervisor, shows his colleagues some preliminary designs on his laptop. Lots of 'oohs' and 'aahs'. "Is that sexy enough for you, Phil?"

"Ooh yeah! But no sporran...?"

"How scary do we want this werewolf?" asks Euros. "Do we want to terrify a generation of kids?"

"This should be more radical than *The Unquiet Dead*," considers Russell. "Not so radical that it should be shown on BBC Three! But it should be bolder, more kinetic. It's a real editor's piece."

Euros (whose influences for this episode include movies *Se7en* and *28 Days Later*) is also directing eighteenth-century-set episode *The Girl in the Fireplace*, but *Tooth and Claw*, he says, should be "a lot more real than the Madame de Pompadour one – blacks, browns, whites, cold, very stark, very real, very lived in."

"A bleak and stark world," agrees Russell. "Colour, when it comes in, is very bright, unexpected, dramatic." In fact, the relentless running down corridors is, in many ways, a response to last series' pursuit through Downing Street in *World War Three*. "It was the lamest chase ever," admits Russell. "This time, the corridors should be like a mile long...!"

Phil: "You are, literally, talking the length of the studio."

Russell: "Having said that, you're gonna have to do this, the fastest chase in the world, with a 70-year-old monarch. We don't want the old bird to slow us down, frankly."

"Are they wearing sandals?" wonders Euros, as the conversation turns to monks.

"Wouldn't they fly off during the fight?" exclaims Russell. "A sandal could hit a stablehand in the face. The deadly flip-flop! We can't have that."

Phil guffaws. "We're not seeing the maids get belted, then? Episode 2, sponsored by Dr Scholl!"

Next up for discussion: the 40-foot telescope. Will it be computer-generated, or will models specialist Mike Tucker work his miniature magic? Apparently not...

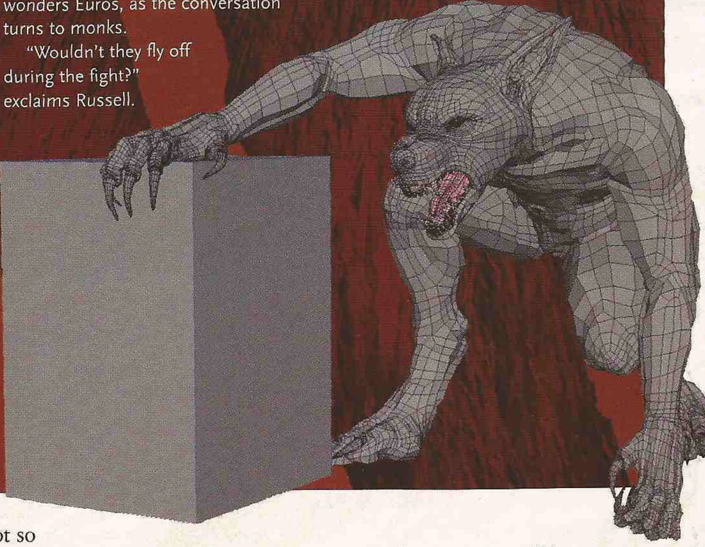
"We'll build it out of cake!" declares Russell. "Anybody? No? Cake?" He reaches for a plate of snacks. "Look," he says, ramming a Bourbon biscuit into a cupcake, "like this. Anybody? No?"

"Is that something for Design to consider?" asks Mike, as Russell augments his edible telescope with two Jammie Dodgers and a grape.

"Oh, for pity's sake," cries Euros, "this is a tone meeting!"

Everyone falls silent. Euros looks dashing when he's pretending to be angry! He grabs a biro and scribbles something on the back of his script. "There it is," he hollers, holding up said script, which now has an oblong – and nothing else – scribbled on it. "That's our telescope! Now, please, let's move on. The wolf," he deadpans, "is at the door...!"

BENJAMIN COOK



▲ *Above: Like all of the Mill's creations, the Wolf starts off as a wireframe model.*

strain. Thinking about an animal being tortured is more useful than thinking, 'Ah yes, *American Werewolf In London*!'"

Reckon you'll trigger a few nightmares?

"God, I don't know. I've got a wee boy myself, and I wouldn't want him to watch!"

BILLIE PIPER'S HAIR IS ON FIRE. At least, it seems to be, for a mad second. A scene in which the Doctor, Rose, Sir Robert and Queen Victoria run along a corridor is swiftly curtailed, after Billie runs a shade too close to a candle. No harm done. Perhaps a minor singe.

"I've got so much hairspray on, as well," she laughs, making a 'whoosh' noise and using two hands to mime her barnet going up like a firework.

There's another wax mishap during a subsequent corridor shot, when Derek manages to get the hot stuff down the back of his jacket.

"Wax alert!" yells someone, as two costume department ladies frantically scrub Derek's jacket, using the back of a script – a handy domestic tip for anyone with both candles and A4 paper lying around at home.

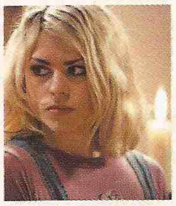
Today is all about the running, as any cast member will repeatedly tell you.

"There really is a huge amount," gasps Derek. "Even Russell has agreed that there's more than usual!"

In a sense, it's gloriously old-school, watching the same corridor being expertly re-dressed between scenes, for another group of characters to bolt along. Yet Euros is shooting this stuff with anything but traditional *Doctor Who* in mind: one of his directives is to approach *Tooth and Claw* with the mind-set of Quentin Tarantino. Obviously, without slicing any coppers' ears off.

"The classic Tarantino hallmarks are shocking violence, combined with merciless wit," he says. "Within the constraints of a 7pm BBC One time- ▶

▼ *Watch out for that flame, Billie!*



◀ frame, we've tried to go for that. And of course we have the magical, *Kill Bill*-style pre-credits sequence."

"The running is really for the camera," admits Russell. "Phil, Julie [Gardner, executive producer] and I don't like hand-held camerawork, and think strongly that *Doctor Who* should be more classically-shot than, say, *The Bill*. But having established as much in Series One, we wanted to stretch the production, so the running scenes were deliberately written to give us more energy on screen. And that's where we needed someone as good and as brave as Euros. He's really got inside that script and made it move – at the same time as shooting *The Girl in the Fireplace*, where the camera is calm and controlled and gliding throughout. It's a great contrast, all within one block."

David Tennant, it should be noted, employs 'method running'. **DWM** watches him as one take begins: The Doctor is speedily ushering Rose and Queen Victoria around a corner. As he starts moving after them, David glances back over his shoulder with an expression of genuine terror, even though the camera can't see his face. That's method running.

"And that's the *Goodfellas* shot!" grins Euros later, watching the monitor as Captain Reynolds (Jamie Sives) levels his gun at the camera and fires at a sheet of perspex.

"The perspex is to stop the blast from searing the cameraman's head," notes Euros. "And, more importantly, the lens!"

We're all wearing earplugs, because that pistol makes a hell of a racket. Even from the other side of the set, it makes you involuntarily blink.

Euros requests three takes. The second manages to leave smears on the camera. "Can we get away with that?" he wonders. Months later, the final tightly-edited shot will adopt a milky moonbeam hue, making such concerns academic.

Jamie's hideous death throes, as Captain Reynolds is torn asunder, earn him rounds of applause from the studio floor. Derek is comically envious.

"If I'd known you were going to up the ante," he tells Jamie, "I would have done more than one scream."

David chimes in. "I was gonna say, 'It's not a competition'," he tells the two actors. "But maybe it *is*..."

Jamie has one last scene today: the one immediately before his demise, in which he brands Sir Robert a traitor to the crown. Due to some form of mental block, however, he can't quite get the lines out.

Upon messing it up for the third time, he yells something extremely rude which rhymes with, "Oh, ducking lairy nannies!" That's it: filming is forced to pause while everyone wipes away tears of laughter. David and Billie, normally so incredibly strong in the face of temptation to giggle, are in pieces.

"That was so Scottish!" sighs David, attempting to compose himself so that he can deliver his ultra-serious line about how bullets won't stop the wolf. "It was great, because Queen Victoria was standing there and the stakes were so high!"

Despite having once been a convent girl, Pauline doesn't seem at all offended by Sives' outburst. "Oh, no," she chuckles. "Convent girls swear more than anyone! That moment was great: he was so fed up with himself!"

Next time out, Jamie nails the line and celebrates with a little **DWM** chat.

"I just felt that people *wanted* that," he says of his profane moment. "That's what I was hired for. I thought, 'I've got a couple of days left: better get it in.' It's always the first thing that springs to mind, funnily enough!"

Wondering about the secret of good shrieking? Mr Sives divulges the following advice: "Imagine that a werewolf is tearing your throat out! No, I should really have done it from the diaphragm, but I don't know how – even after three years at drama school! So I just shrieked and hoped there weren't too many takes. I'm feeling it now, although hopefully the ladies will like my new husky voice. I'll be out tonight! Then again, I have to walk around Cardiff wearing these mutton chops and moustache, so I'm hotel-bound. It's room service for me."

> *"I'm aware that some parts of this episode are very visceral, so I hope no-one says to us, 'Boys, you've taken it too far!'"* Euros Lyn

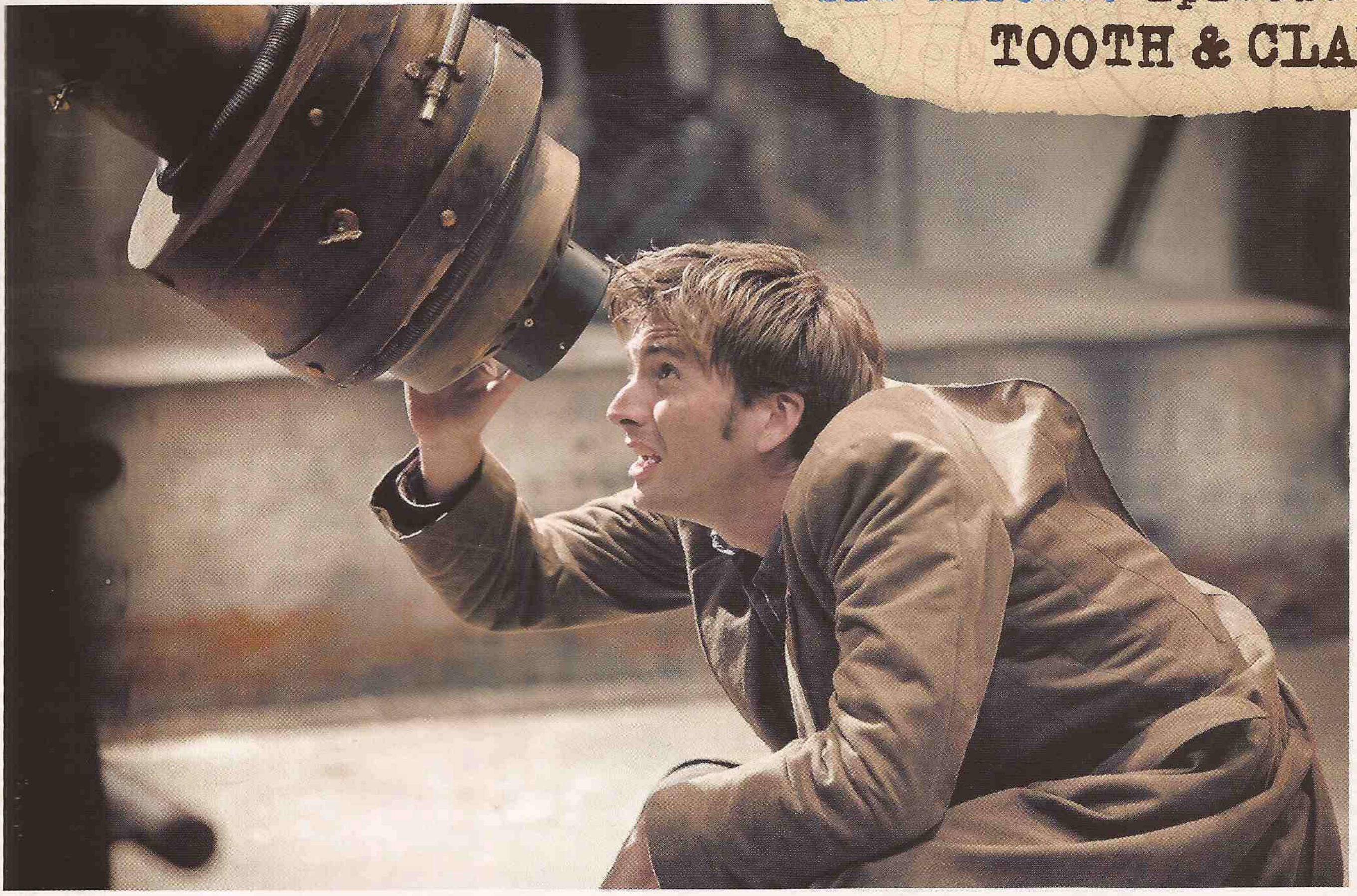
▲ *Top: Queen Victoria (Pauline Collins) honours Sir Doctor of TARDIS, and Dame Rose of the Powell Estate.*

▲ *Father Angelo and his brethren of ninja monks!*

FOR THE NEXT FIVE MONTHS, THAT'S exactly how The Mill's minions live their lives. They're not allowed out of their eccentric Soho laboratories until a fully functioning werewolf appears in *Doctor Who*. Beds under desks. Toast shoved under doors.

On 24 January, **DWM** is invited into a room full of flickering PCs to see snippets of the wolf: a close-up of the beast snarling, locked into a repetitive three-second loop. There are 3D models on-screen, a wolf physically made out of modelling clay and much talk of rendering, texturing, bone structure and something called a z-brush which helps you draw CG hair. Mill man Nicolas Hernandez has worked miracles with the latter application.

"Last year, we didn't go to these lengths," says Dave Houghton. "This is probably the most complex creature we've done for the show. We're



hopefully creating a state-of-the-art werewolf."

Even though the episode isn't quite finished, David Tennant will clearly be relieved to see that The Mill's lean, mean slashing machine is far from the 'pink, fluffy thing' of his fevered nightmares.

About a month later, the wolf lives. "It's a howling success!" reports Dave, triggering groans among his colleagues. "I think you'll be hard-pressed to find a better werewolf on your TV. I've not seen anything like it in a movie, either."

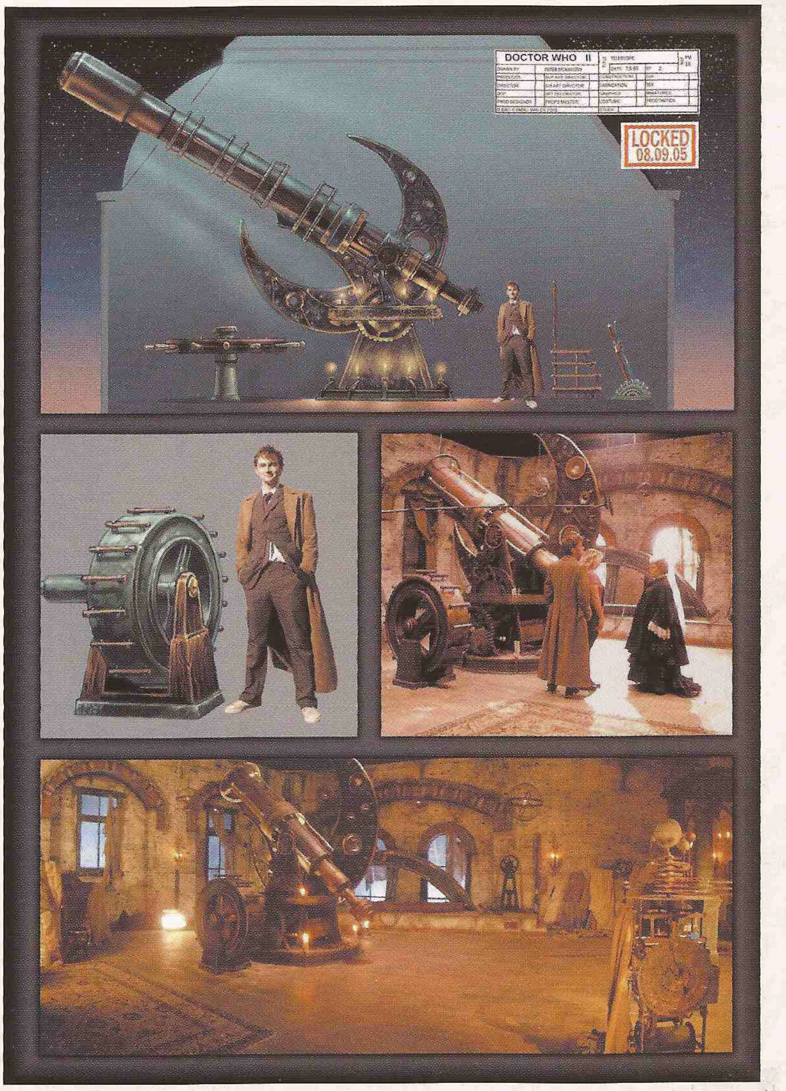
"The brief was for the wolf to be photo-realistic, and The Mill has delivered," says Euros on 16 March, one night after finishing the final edit. "I'm really proud of this episode. I'm aware, though, that parts of it are very visceral, so I hope no-one comes to us and says, 'Actually boys, you've taken it too far'..."

Upon witnessing the finished *Tooth and Claw*, Russell T Davies is reduced to babbling joyously about wolf faces hidden in cloud formations. He confesses, "I don't think I'm supposed to have favourites, but this episode is as close as it gets. Euros has done such a brilliant job, making sure that everything – cast, design, camera, music – is co-ordinated, so that the whole thing really feels like an event. Most films fail to do that, and most telly doesn't stand a chance, so that's a hell of an achievement.

"I do suspect," confides Russell, "that in the old folks' home, I'll be saying, 'Matron, can we watch *Tooth and Claw* again?'" DWM

▲ *The Doctor, examines the telescope.*

► *Production sketches for the design and scale of the telescope.*



▼ *Sir Robert (Derek Riddell) makes the ultimate sacrifice for Queen and country.*

Queen for a Day

She first appeared as would-be companion Samantha Briggs in 1967's *The Faceless Ones*, and now Pauline Collins makes her return to *Doctor Who* as Queen Victoria herself in *Tooth and Claw*. Jason Arnopp finds out just how amusing she's found the whole experience...

"Now that's a *real* cup of tea. With tea leaves."

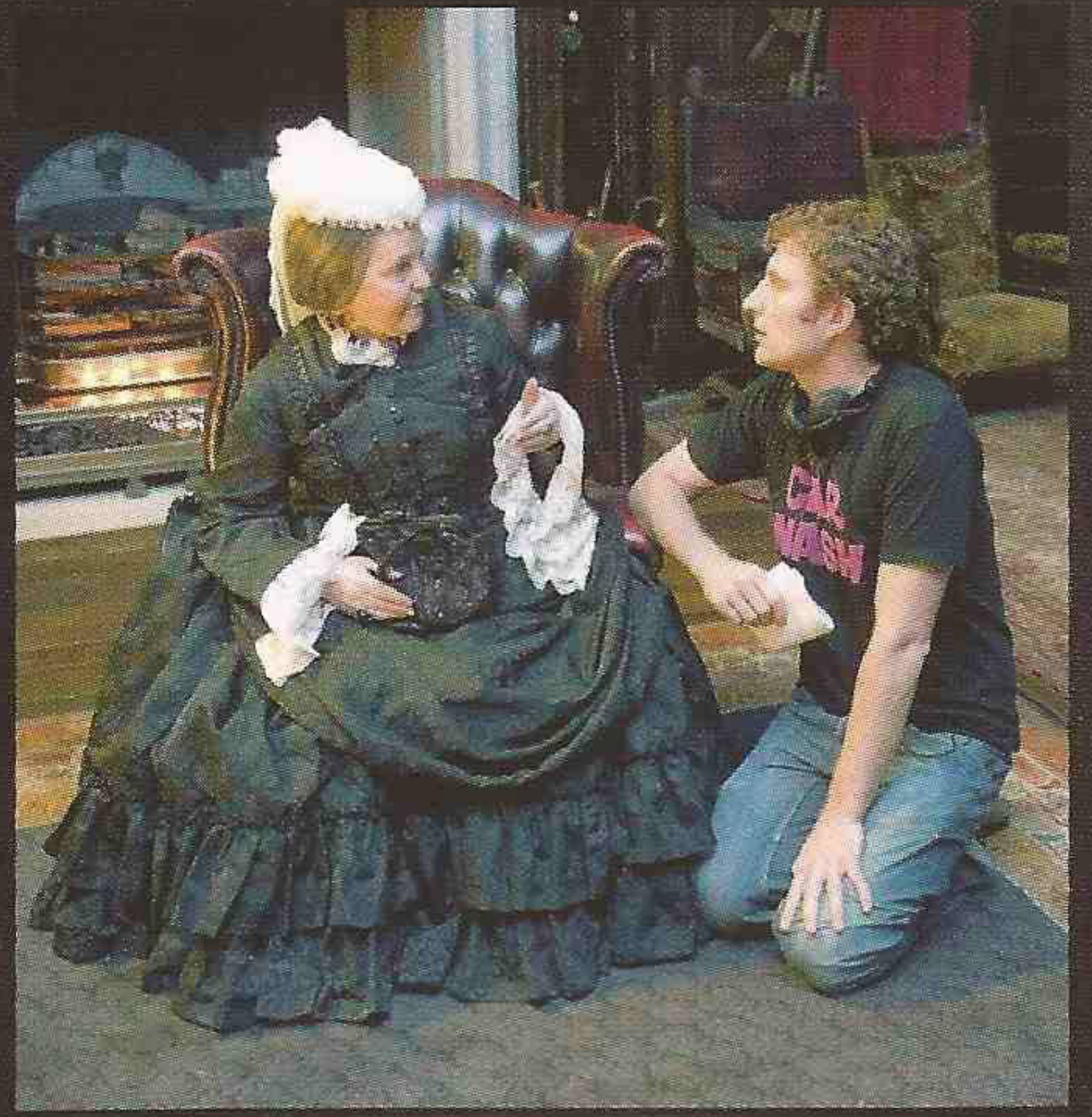
Pauline Collins watches admiringly as the waiter uses a strainer to pour us each a cup of your actual English tea, in London's Langham Hilton. Despite having carved out a fine career playing working class heroines like the iconic Shirley Valentine, Pauline seems quite at home in the Hilton's lounge, with her perfectly friendly yet undeniably classy air. She is, after all, TV royalty with an OBE and everything. Strange, then, that it was so long before someone cast her as actual royalty, as *Doctor Who* has in *Tooth and Claw*.

It's her second time on the show. Back in 1967, she played brassy scouser Samantha Briggs in *The Faceless Ones*, of which only Episodes 1 and 3 are known to exist. Between these two sci-fi roles lie a host of theatre and television productions, including *The Liver Birds*, *Upstairs Downstairs* and the Japanese POW drama *Paradise Road*.

Here we are, then. Afternoon tea with Pauline Collins. Lovely. Activate the sonic device...

How did your triumphant return to *Doctor Who* come about?
They sent me the script, which I thought was brilliant. Fantastically written. Most of all, Russell wrote the character of Victoria marvellously, as more than just an icon. There was humour in it, and humanity. The werewolf is terrifying, but also a tragic figure. His character is trapped in something he doesn't want to be. I found the Host character himself quite sad – especially his demise. Tom Smith was wonderful, with those weird eyes.

How did you prepare to play Queen Victoria?
I'm not a great preparer. I usually work on instinct. That's the best way, so things remain fresh and not too studied. I *did* listen to some speeches, because I wasn't sure how Victoria sounded. I imagined that she would have a family voice pattern in common with the Queen, at least. So I tried to do a slightly ancient and remote version of that. I saw a lot of stills of Victoria and of course the dress helped set the mood. God knows how much it weighed: it was like dragging a family around with you. Must be a nightmare to wash!



Did you find yourself wishing you'd been in a story with slightly less running?
I did. Especially when I fell, when we were running along a corridor. I wasn't allowed to lift my skirt up – they wanted to see the full length of it. My train was so long that people fell over it. But on that occasion I tripped on the front of my skirt and went over, then slid along the floor for quite a while. My knees are done forever now!

You must have been delighted to have Colleen, your stunt double.
Colleen was great. They actually wanted the running to not exactly be *comedic*, but almost like super-running, from all of us. Which is okay for the younger ones: not good for grandma! But they told me, just before I accepted the role, that there would be someone to do the running.

How was it, acting opposite a man in a white leotard, pretending to be a wolf?
That was not so bad. The plastic ball on his head was a bit bizarre, but the worst was when the First Assistant Director had to hold a pole up. At least, we sort of knew what we were supposed to be seeing. The important thing is not to over-act. When you're *really* terrified, sometimes it immobilises you. When you first saw the werewolf, you might scream or it might just take your breath away. I mean, can you imagine, if one walked in now? What would you do?

Here, in the Langham, madam? Unthinkable!
Indeed. Well, I did all sorts of reactions, so they could just choose what they wanted.

There's a very stereotypical image of Queen Victoria in most people's minds – not least Rose's. How does the *Tooth and Claw* take on Victoria differ from the usual 'We are not amused' image?
Victoria herself was a very brave woman and is portrayed in the script as someone with a lot of guts. But the thing I really like about the way Russell's written her is the humanity. She takes a shine to Rose, although she's not sure about the Doctor. She's funny, yet there's also a real sadness in her when she talks about her husband. And that's all written in the script: the character's very rich. I also liked the scene where they have their first dinner at Sir Robert's. I think she led a very lonely life, so when she met Rose and the Doctor on the road, she was glad to meet someone a bit different to talk to at dinner. She must spend all her time with soldiers and servants, schlepping up and down between Balmoral and Sandringham.

I was watching *The Faceless Ones* earlier.
Were you? How many episodes are left?

Sadly, just two out of the six.
And what happens in them?

You're not in Episode 1. Then, in Episode 3, you're Samantha Briggs searching for your brother. Was it an easy job to land?
Well, the producer Innes Lloyd actually wasn't that keen to have me. They'd had a tradition of blonde, upper-class English girls and I wanted to play Samantha as a Liverpool girl. The director Gerry Mill was keen, but the producer was a little bit worried: not quite sure. Eventually, Gerry won. Amazingly, Innes later offered me 30 more episodes. But I didn't like the idea of being trapped. In those days, people didn't stay in things as long. Now, if you go into *EastEnders* or *Coronation Street* you stay for years. But I thought it was important to keep doing different things.

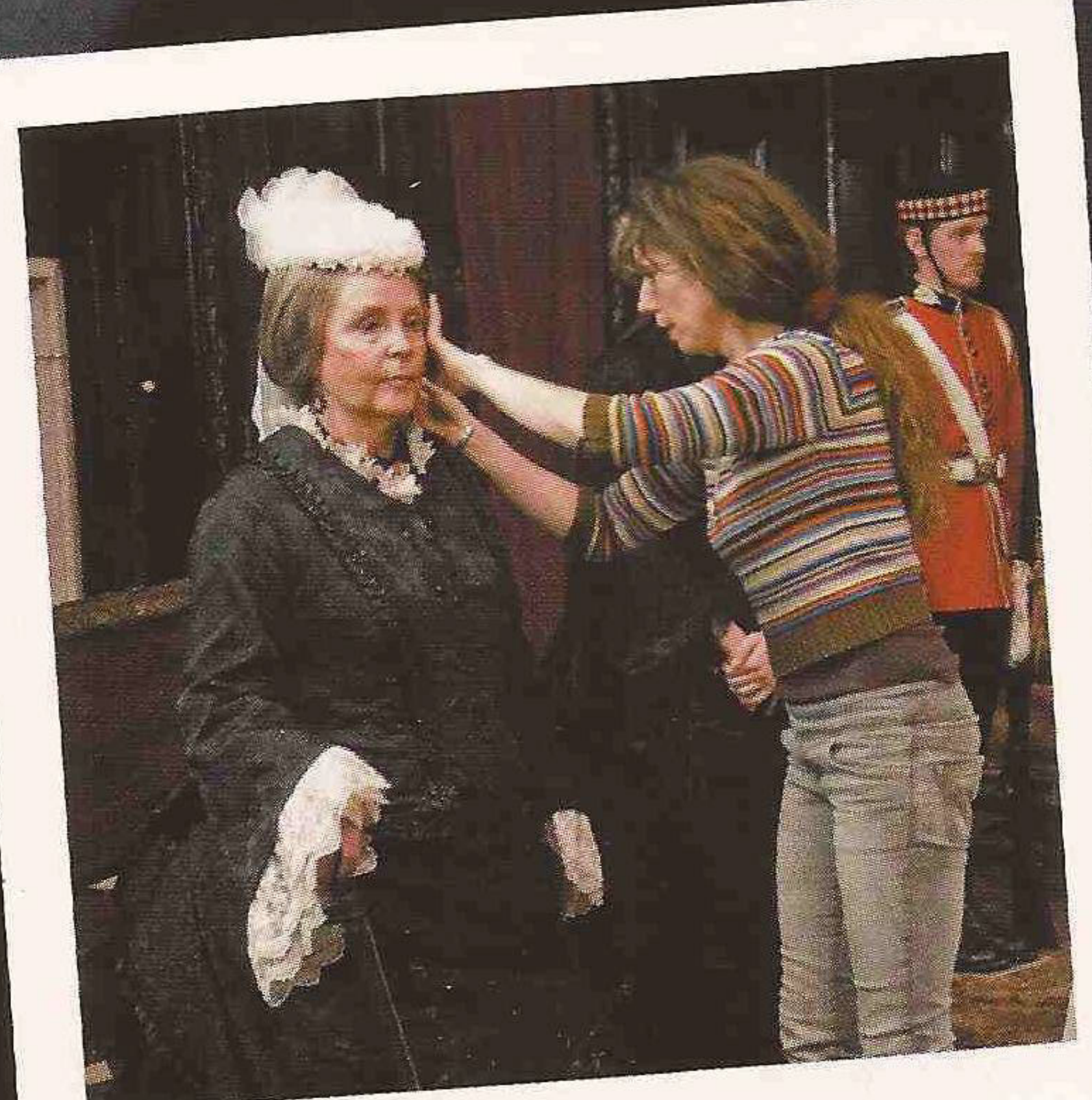
Any regrets at turning down the offered companion role as Samantha Briggs?
No. I don't think there's any point in regretting anything. I really enjoyed what I did, but that was that. It was gone.

Samantha would've made a good companion, don't you think?
She would have, yes. I can't remember entirely, but I kind of *was* a companion for that story, wasn't I? Then after me came Deborah Watling.

Yes. Deborah possibly owes you a favour! So what stands out in your mind about making *The Faceless Ones*?
Filming at Gatwick Airport, mainly, and my outfit, with the long knickers. It was a really good story and not a typical one – no Daleks! From what I can remember it was about aliens taking over human bodies, wasn't it? Gilly Fraser [who played Ann Davidson] was a great mate of mine. Apart from those details, after 39 years I don't remember much more!

At that point, Patrick Troughton was nearing the end of his first series. Did you feel he'd settled into the role?
I thought he had. I just remember him being one of the friendliest actors I've ever worked with. He was very supportive of all of us younger ones. My memory is of a benevolent figure, always by my side. I'm probably biased, but I thought he was a wonderful Doctor. I *think*... that David Tennant is going to be the best ever, I really do. He's terrific. First of all, he has boundless energy, which is very important for the Doctor. He has humour and also a little quirky hint of danger. You know that he would take on anything in the universe. The tradition is for the Doctor to be fearless – you never see the Doctor quaking in his shoes – and in David I believe that. He and Billie are great, gorgeous team leaders: they're welcoming to guests and tremendously energetic. They must be tired, because that pace is tremendous.

At the end of *The Faceless Ones*, Jamie plants a goodbye smacker on Samantha's lips. Was Frazer Hines a good kisser?
Hmm, I have a vague memory of that. I'm sure he *was* a good kisser, though, as he's adorable!



Did you watch the story when it was first shown?
I think so. Maybe I did watch it, but I was doing theatre that year and I might have missed it a few nights.

So you didn't, by any chance, take high-resolution photographs of every single frame?
No. I've never done that. I know that some people *did*, though – they send them to me to sign!

Will your appearance in *Doctor Who* in 2006 impress young relations?
Oh yes! I hope it will impress all the grandchildren, godchildren and friends! People love to watch it, don't they?

If they'd wanted to make Queen Victoria a regular companion this time, would you have said yes?
Hmmm. 30 more episodes of running and being breathless? I think I'd take another raincheck...

TV PREVIEW

EPISODE 5 & 6:

RISE OF THE CYBERMEN THE AGE OF STEEL

ALAN BENNET ONCE SAID, "ALL FAMILIES have a secret: they're not like other families." Up until now, we might have thought that the Tyler family was a case in point. Mother gets attacked by monsters in her own kitchen; father gets killed, brought back to life, and then killed again (almost destroying the fabric of space and time); their daughter, Rose, travels the universe in a police box, with a man around 50 times her age (and she doesn't even know his real name); and her boyfriend, Mickey, recently joined her on the trip of a lifetime, having proved his worth by helping to save the world on at least four occasions! See, entirely unlike any other family. Ever.

But at least one other family *is* remarkably like the Tylers – at least in some respects. They're called the Tylers too, they're from a parallel universe, and terrifying monsters also attack them in their homes...

"I never thought about the pressures of taking on such popular characters," admits Tom MacRae, the writer of these episodes. "To be honest, I just got on with it. My Pete Tyler isn't quite the same as the Pete that's been seen before, though, so I wasn't consciously trying to recreate the Pete of *Father's Day*."

The parallel-world format of *Rise of the Cybermen* – and the second part of the story, *The Age of Steel* – has allowed Tom to be the first writer to get his hands on the 'full' cast of Tylers: Rose, Mickey (honorary Tyler), Jackie, and 'dead' dad Pete – together at last – in the same story. Of course, anyone expecting their parallel-Earth counterparts to be identical in every respect is in for a shock, particularly in alternative Rose's case. Wait and see! Parallel Pete (played, as in *Father's Day*, by Shaun Dingwall) is a successful businessman, whose 'New Cherry Lite VITEX' drinks (slogan: "Trust me on this!") are making him a small fortune, while his wife, Jackie (Camille Coduri, in her first 'proper' appearance since *The Christmas Invasion*, and it's good to have her back), is a total cow – loaded, spoilt, and primed with venom. And let's not get started on the alternative Mickey, except to say that actor Noel Clarke gets more to do here than in any other episode to date. 'Mickey the Idiot' finally comes of age. So perhaps Alan Bennet was right?

However, these episodes really belong to the silver giants (*Rise of the Cybermen* – the clue's in the title), returning to television's *Doctor Who* for the first time since 1988. "The brief," explains Tom, "was a parallel world where the Cybermen are about to be created, but for a new reason. Initially, we spoke about it being a dying world – upgrade to survive sort of thing – but then it became about the Cybermen being this seductive brand, more iPod than creature of death, and how people would choose to become better. 'Upgrading' became the key word, rather than 'converting' or 'assimilating' or anything dark like that."

The decision to move away from established Cyberman continuity was a brave one, but it works: these are raw, inventive, and unpredictable episodes. The Cybermen are still 'processed' human beings, whose organs and limbs have been replaced by technology, but the story of their genesis is brand new. Tom attributes the Cybermen's strong appeal to the fact that "they're simple, and scary, and always have something to say about the state of technology at the time. Also, they're the only *Doctor Who* monster where looking like a man in a suit is a good thing; it's that humanoid familiarity that makes them scary."

▲ *Top: Rose and the Doctor must cope with another alien invasion...*

► *The Cybermen are on the march...*

▲ *The President (Don Warrington) and Jackie (Camille Coduri) must cope with some unexpected party guests...*

DOCTOR·WHO

BROADCAST
Saturdays 13 & 20 May 2006, BBC One

WRITER
Tom MacRae

DIRECTOR
Graeme Harper

STARRING
David Tennant, Billie Piper, Noel Clarke, Shaun Dingwall, Roger Lloyd-Pack, Andrew Hayden-Smith, Colin Spaull, Helen Griffin, Don Warrington, Mona Hammond, Nicholas Briggs

IN A NUTSHELL
A freak accident sends the TARDIS to a London where the skyline is chock-full of zeppelins, the population wears futuristic-looking ear attachments, and Rose's dad is still very much alive. Minutes after arriving on this parallel Earth, Rose and Mickey have run off to meet their families, and the Doctor has, literally, lost ten years of his life. Tonight, the Tylers are throwing a party. But it's not just the Doctor and Rose who plan to gate-crash...

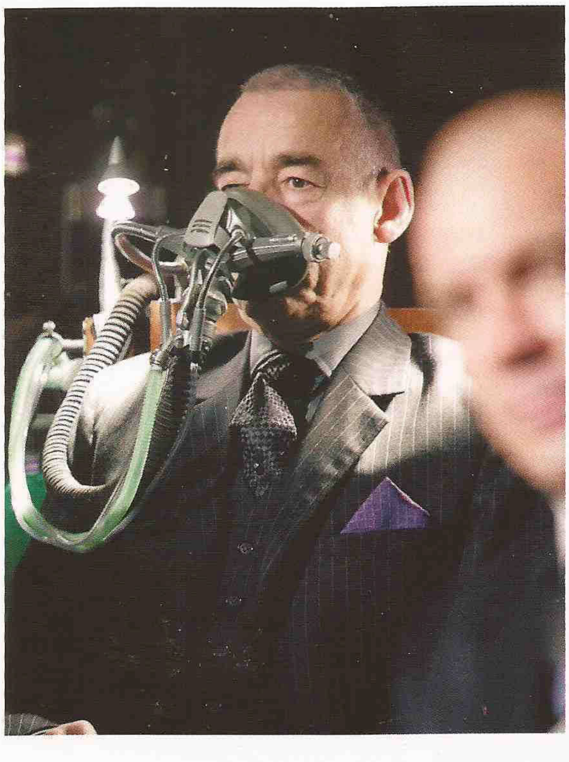
QUOTE, UNQUOTE
MICKEY: *Oh c'mon, you've seen it on films. It's like an alternative to our world: everything's the same, but a little bit different, like, I dunno, traffic lights are blue, and Tony Blair never got elected...*

The original Cybermen first appeared in 1966, opposite William Hartnell's First Doctor, and they famously bore a striking resemblance to a riot in a kitchen-utensils factory. But, 40 years later, Neill Gorton and his team at Millennium FX have ensured that twenty-first-century Cybermen are sturdier, sexier, and as scary as hell. They're voiced – as were the Daleks last year – with precision by Nicholas Briggs. Expect a whole new generation of kids to be terrified out of their wits. (Actually, younger viewers may want to watch these episodes with a responsible grown-up, in case they get scared. You know how frightened of this sort of thing responsible grown-ups can get; we don't want to give them nightmares.)

> "They're the only *Doctor Who* monster where looking like a man in a suit is a good thing – *that* makes them scary..."

Amongst the impressive guest cast are silky-voiced Don Warrington as the President; Mona Hammond, in a small but important role; Colin Spaull, who previously played Lilt in 1985's *Revelation of the Daleks*, as thug-in-a-suit Mr Crane; and Andrew Hayden-Smith, in the role of Jake Simmonds. What's more, playing an evil genius in a wheelchair (if looks could kill, some of John Lumic's are bona fide lethal) is the sensational Roger Lloyd-Pack, best known for his roles in BBC sitcoms *Only Fools and Horses* and *The Vicar of Dibley*, and, rather wonderfully, as David Tennant's on-screen dad in the movie *Harry Potter and the Goblet of Fire*.

"Lumic was based on the idea of someone blinded by science and possibility," explains Tom, "who's so excited about the next upgrade that he hasn't taken any time to enjoy what he has at present. He wants to live forever, but hasn't thought about the fact that he doesn't actually get any pleasure from his life as it is."



▼ *The evil John Lumic (Roger Lloyd-Pack).*

As for the reports in the tabloid press that Lloyd-Pack broke his leg just days before filming began, requiring the scripts to be rewritten so that Lumic is in a wheelchair...

"Completely untrue," reveals Tom. "Lumic was always in a wheelchair, but I don't know whether he really broke his leg or not. It wasn't rewritten because of that, that's for sure."

These episodes also mark the return to *Doctor Who* of celebrated director Graeme Harper – for the first time since 1985, when he oversaw the aforementioned *Revelation of the Daleks*. The previous year, he'd directed Peter Davison in his swansong as the Fifth Doctor, *The Caves of Androzani*, which is still widely considered to be one of the finest *Doctor Who* stories ever, so great things are expected this time around. The sense of scale, ambition, and his eye for a 'money shot' shouldn't disappoint.

"A parallel Earth," the Doctor tells Mickey, "is like a gingerbread house. All those temptations..." Although a staple part of the science-fiction genre, parallel worlds have, until now, been largely ignored by *Doctor Who* on television. Tom wanted to strike the balance between making his alternative Earth 'recognisable' but at the same time distinctly 'alien'. "The trick is to keep as much familiar as possible," he says, "with a little twist here and there – like the Zeppelins. You have a familiar London, then this random great thing flies overhead! That's much more effective than everything being weird and techno and futurist. If *Doctor Who* has taught me one thing, it's that fantasy in a story is the most fun way of telling a tale, from a writer's point of view."

And 'fun' is all very well – it's here in spades, for sure – but at heart this is a hard-and-fast, gun-totting, take-no-prisoners drama about the birth of a monster, and the human beings responsible. In fact, it's all about humanity – a story of strength and weakness, courage and cowardliness, self-interest and self-sacrifice, and, for some, great tragedy. Not everyone makes it out alive. It's no secret: this is not like other family dramas.

BENJAMIN COOK

AUDIO ADVENTURES

PREVIEWS OF THE LATEST
DOCTOR WHO AUDIO DRAMAS

BIG FINISH
SYLVESTER McCOY in
DOCTOR WHO
THE SETTLING
with CLIVE MANTLE
and SOPHIE ALDRED as Ace
& PHILIP OLIVIER as Hex

AUDIO DRAMA Big Finish
RELEASED May 2006
FEATURING The Seventh Doctor, Ace and Hex
SETTING Ireland, 1649
STARRING

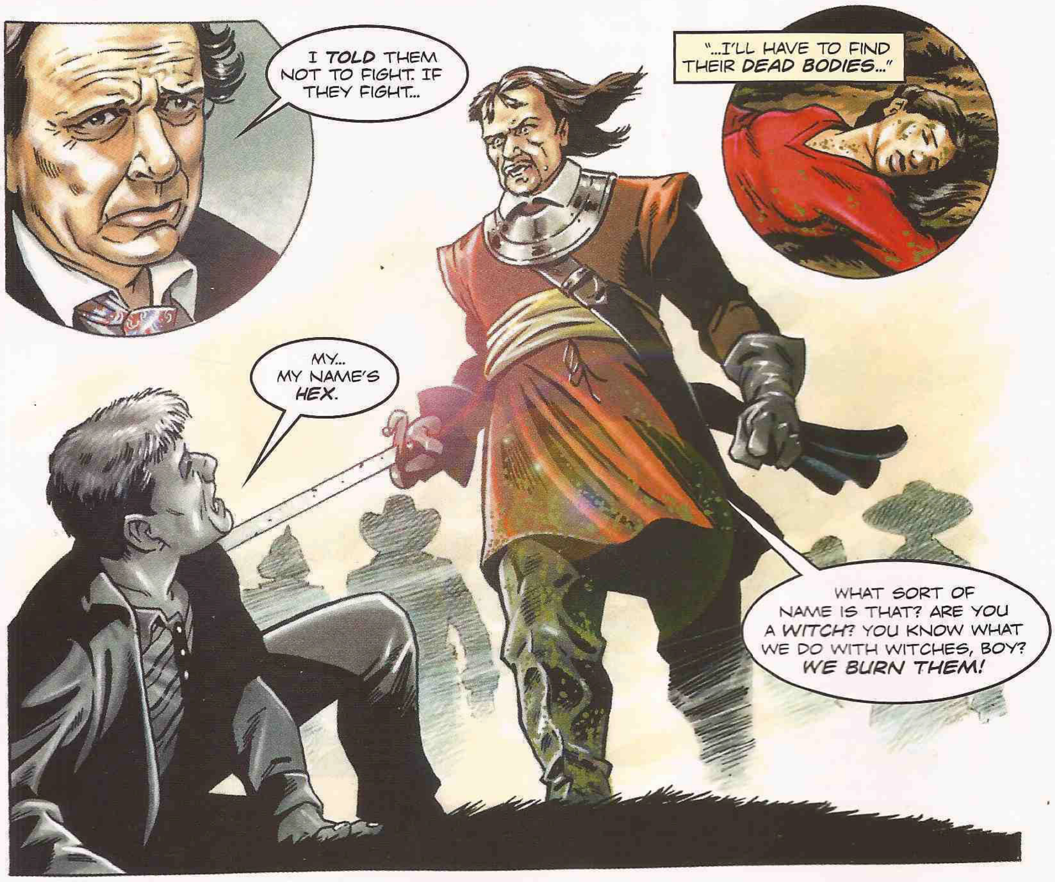
The Doctor	SYLVESTER McCOY
Ace	SOPHIE ALDRED
Hex	PHILIP OLIVIER
Oliver Cromwell	CLIVE MANTLE
Doctor Goddard	ROGER PARROTT
Fitzgerald	HUGH LEE
Mary	CLARE CATHCART
Colonel Sinnott	IAN BROOKER

DIRECTOR: Gary Russell

The TARDIS lands in the Irish town of Drogheda during its seige in 1649. The English general Cromwell, at the head of an army of over 10,000, is on his way and much feared by the townspeople. As Hex recalls the town's fate, events swiftly turn bloody and the travellers become separated. But was Cromwell simply the monster of folklore? What fateful involvement might someone with foreknowledge of the history have? While the Doctor has his hands full with some civilians, Ace and Hex are about to find out what life was really like with Oliver's Army...

▼ *Philip Olivier (Hex), the Doctor (Sylvester McCoy) and Ace (Sophie Aldred) travel to seventeenth-century Ireland to meet Oliver Cromwell...*

▶ *Top row: writer Simon Guerrier, Roger Parrott (Doctor Goddard), Clive Mantle (Oliver Cromwell). Bottom row: Clare Cathcart (Mary), McCoy and Aldred.*


I TOLD THEM NOT TO FIGHT. IF THEY FIGHT...
"...I'LL HAVE TO FIND THEIR DEAD BODIES..."
MY... MY NAME'S HEX.
WHAT SORT OF NAME IS THAT? ARE YOU A WITCH? YOU KNOW WHAT WE DO WITH WITCHES, BOY? WE BURN THEM!

THE SETTLING

Written by SIMON GUERRIER | Preview by MARK WYMAN | Illustration by MARTIN GERAGHTY

ALMOST 350 YEARS AFTER THE kingless English Commonwealth that Oliver Cromwell once governed was abandoned, a statue of him still stands by the Houses of Parliament – thankfully, it survived that Slitheen decoy attack! So, rather fittingly, it was at Westminster that **DWM** recently caught up with *The Settling*'s author Simon Guerrier.

Now, why had Guerrier chosen to centre his first four-episode drama on such a specific historical figure? "I was simply told to!" he explains. "I had lunch with [Big Finish producer] Gary Russell on 31 March last year, which had been the deadline for my *Bernice Summerfield* audio *The Lost Museum*. Gary had just seen a Channel 4 documentary on Cromwell in Ireland, and thought it would be an interesting place to visit, which was very exciting for me. First, because there'd been some comment on *Doctor Who* not having done much in Ireland, and second because Cromwell would be an interesting part for a big actor."

Presumably, that involved some research for the well-read author... "Yes. My wife works at London's National Portrait Gallery, so she asked the curators there – who have portraits of Cromwell – what I should read. Their recommendations included Christopher Hill's *God's Englishman* and Tom Reilly's more recent *An Honourable Enemy*. I wrote *The Settling* in August and September 2005, doing the final episode on the weekend of the Regenerations convention in Swansea."

Could you set the scene for us, Simon? Cromwell was the foremost Civil War general on the winning Parliamentary side... "Yes, but we start in September 1649. The Civil War had raged across Britain for almost 10 years but King Charles I had been killed in late January, just up the road from here in Whitehall. Eight months later, Cromwell has become leader, rather to his own surprise. He's a military man who's become more political, but finds that difficult. Then Cromwell is sent to Ireland by Parliament, who fear that's where Charles I's son would stage his return from."

It's often difficult to have a neutral perspective on Ireland from across the Irish sea. Was Guerrier uneasy about *Doctor Who* getting tangled in that? "I've tried to put different viewpoints across and cut out anything too polemic. Also, the BBC has guidelines on what can be said in family dramas about religion, especially religious wars. That made things easier; I didn't need details about religious sects, which would probably need a wiser person than me anyway."

How would Guerrier describe Cromwell now, and how had the casting of the towering Clive Mantle come about? "Cromwell was a really complex character: there are various conflicting perspectives on him in first-hand accounts. I didn't want to say too definitively, 'This is how he was', but I've attempted to illustrate various perceptions. When Gary asked about any casting preference, Clive

SARAH JANE SMITH:

FATAL CONSEQUENCES

CD | BIG FINISH | £10.99 | OUT NOW

The second series of audio dramas starring Elisabeth Sladen as Sarah Jane continues with this third story by David Bishop.

---

came to mind, mostly because I knew my Mum would be dead impressed! I'd seen him as Little John in *Robin of Sherwood* and on stage, as well as in *Casualty*, so knew he would be powerful. I had to play one of the foot-soldiers in the studio, and when he shouted at me as Cromwell, it completely threw me. He really was quite scary! But I'm so pleased; he plays it growlingly, but with warmth and sensitivity when needed."

"It's one of those lovely challenges that get thrust an actor's way unexpectedly," says Clive Mantle of his role. "Sum up Cromwell and all that he stood for in British history in 100 script pages. That's a good test! Cromwell was actually from Huntingdon, near where I once went to school. I remember seeing his statue there but it looked nothing like me, it must be said... We're painting with broad strokes rather than intricate, microscopic detail, but he's really the baddie that Doctor Who and his assistants are working on heavily, to get him to see the light. Cromwell believes what he is doing is absolutely justified – he has the voices in his head, as many world leaders seem to do these days – but enjoys having the travellers challenge his views. No-one around him is doing that, they're all too scared!"

How had Simon deployed the Seventh Doctor's TARDIS crew? "I wanted Ace and Hex to come at the history in different ways, so came up with Hex having an Irish grandmother. I wrote down what I knew about Cromwell and Ireland – the massacres, the stabbing of women and children – before doing any research. That's basically where Hex begins; it's said in *The Harvest* [Hex's first story, released in 2004] that he was raised by his Gran in Liverpool, which could give him a perspective and a bias. Meanwhile, there's the Doctor, who you assume knows what's going on – because he always does! – and Ace who only knows that Cromwell cut off the King's head. On that basis, you can reveal things to Ace and Hex on different levels. It's about how events are retold and used by people."

Much of Guerrier's story is about the events experienced by Ace and Hex, separately. "Gary was keen that Hex should have a different perspective on time travelling than Ace. He shouldn't find it as easy as she did." Guerrier admits that he'd started writing Ace "difficult and petulant, too much like she was on TV – I got told off for that! I had to make her more mature and in control. While the Doctor is dealing with some small stuff, it's his companions dealing with the big stuff."

Philip Olivier, as Hex, enjoyed some stirring scenes with Mantle. "Oliver Cromwell's his greatest friend at one point, and next minute he's just turned on him..." He also notes that the Doctor and Ace are, "for the first time, kind of prompting Hex – he's actually learning. Then, in the battle scenes he gets separated and goes soul-searching on his own. It was great fun doing the fighting scenes today. That's what I like about *The Settling*: Hex gets a bit stronger. At first, I was always with Ace and the relationship hadn't really built with the Doctor. But it was done so nicely in *Night Thoughts*, and this one builds the character even more." DWM

> "It's a lovely challenge for an actor: sum up Cromwell and all that he stood for in 100 pages!"

THERE'S A PATTERN TO IT. HAVE YOU HAD HIS "YOU CAN'T CHANGE HISTORY" SPEECH?

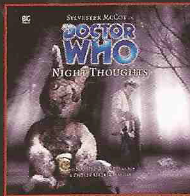
DOCTOR WHO™

SYLVESTER McCOY IN

THE SETTLING

RELEASED MAY 2006 ON DOUBLE CD
priced £14.99 (£15.50 overseas)

ALSO AVAILABLE



NIGHT THOUGHTS

THE HARVEST

AVAILABLE FROM SELECTED BRANCHES OF:
Ottakar's, Blackwells and HMV plus specialist shops such as 10th Planet, Galaxy 4 and Forbidden Planet. Or buy direct from Big Finish via mail order!

CHEQUES PAYABLE TO:
Big Finish Productions, PO Box 1127,
Maidenhead, Berks, SL6 3LW

CREDIT CARD HOTLINE:
Telephone: 01628 824 102
Fax: 01628 824 314
Email: mailorderenquiries@bigfinish.com

SUBSCRIPTION DEAL:
Subscribe to Big Finish's DOCTOR WHO range to receive free CDs, behind-the-scenes features, and autographed covers plus our annual DOCTOR WHO subscribers' free story.

SUBSCRIBE AND SAVE:
Six stories for £70.00 – save almost £20.00! (£79.00 overseas) or purchase 12 stories for £140.00 – save almost £40.00! (£158.00 overseas)

BIG FINISH

www.bigfinish.com

Doctor Who and TARDIS are trademarks of the British Broadcasting Corporation and are used under licence. Doctor Who logo © BBC 1996. Licensed by BBC Worldwide Limited. Cover by: Lee Binding. Advert by Stuart Manning

OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

Illustration **BEN WILLSHER**

GENESIS OF THE DALEKS

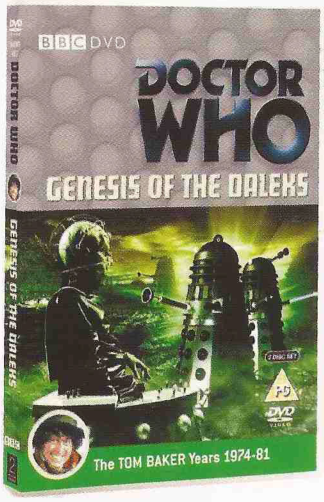
DVD BBC DVD / 2|entertain | **BY** Terry Nation | **PRICE** £19.99 | **OUT** Now

WRITING A PREQUEL TO HIS VERY FIRST *Doctor Who* script, (1963's *The Daleks*) Terry Nation's story about the creation of the Daleks revises the premise that they were mutants that evolved purely from a nuclear war. *Genesis of the Daleks* depicts the creatures as the products of genetic experiments carried out on their original race – the Kaleds – by crippled scientist Davros.

The conflict in Nation's script comes from showing us the war between the Kaleds and the Thals (which we had heard about in *The Daleks*), as well from the Doctor (who is torn over the morality of his mission to destroy the Daleks at their birth). However, a further conflict is shown between Davros and the rest of the Kaleds, who are a race divided between those who support his project as a means of winning the war, and those who believe he has changed the direction of his work to give rise to a creature of pure evil.

Stylistically, *Genesis* is a complete departure for Terry Nation. The writer had played around with the idea of the Daleks as Nazis before – most notably in *The Dalek Invasion of Earth* (1964) – but with incoming producer Philip Hinchcliffe's decision to toughen the show up a bit, the allusion is made more explicit, with the Kaled Military Elite striding about in jackboots and black SS-style uniforms. Gone are the weird jungles and strange creatures of most of Nation's Dalek stories – *Genesis* plays out in the grim brutality of early twentieth-century warfare, where gas-masked soldiers are shown to be gunned down on the battlefield and the dead are left slumped in trenches. Then there's the twisted, withered, ancient form of Davros himself, magnificently played by Michael Wisher. Davros beats the Cybermen at their own game, being a truly horrifying fusion of man and machine.

Genesis, however, is still full of familiar Nation ideas. Sarah being stalked by a Muto conjures up images of Susan being followed by a Thal in *The Daleks*, and Jo by a Spiridon in *Planet of the Daleks* (1973). The Thals use slave labour to load their rocket with toxic explosive, just as the Daleks do to clear the mine in *The Dalek Invasion of Earth*. The sickness Sarah feels while carrying the explosive is much like the radiation sickness suffered by the Doctor, Barbara and Ian in *The Daleks*, while the Doctor and Harry's run-in with the giant clam as they cross the wastelands is like a curtailed version of Barbara and Ian's journey through the Lake of Mutations. To cap it all, the Doctor's discussion with Davros about a killer virus is an idea that crops up in one form or another in *The Dalek Invasion of Earth*, *Planet of the Daleks* and *Death to the Daleks* (1974).



However, Nation produces his most finely drawn collection of characters here, since the quislings and blackmailers of *The Dalek Invasion of Earth*. Both the Kaleds and the Thals are shown to be a mixture of good and bad people. The Thal Minister visited by Davros is very much of the old school – the kind of softly-spoken diplomat that would have fitted in well with Temmosus' band of pacifists in *The Daleks* – whereas the vicious Thal soldier that kicks Sarah off the side of the rocket silo certainly isn't. The Kaled Elite certainly has more than its fair share of fanatics, such as Peter Miles' sadistic security commander Nyder, but it also has people with a conscience, like Dennis Chinnery's Gharman. James Garbutt's Ronson is particularly endearing, not least because his interruption of Davros' first Dalek demonstration is so clearly an act of uncharacteristic bravery – an act that later costs him his life.

Hinchcliffe's harder, less squeamish approach clearly suits director David Maloney. When the Thals rip open two Daleks in *Planet of the Daleks*, Maloney cuts away so not to show us what they

might find inside. In *Genesis*, however, all the story's horror and violence is shown in close-up: witness the cliffhanger to Part Five, where a Dalek mutant embryo is shown wrapped around the Doctor's neck. Nation might have written Sarah's and the other prisoners' escape-attempt up the scaffolding of the Thals' rocket, but it's Maloney who brings the scene to life, giving the whole sequence a real sense of height and danger.

Speaking on the disc's extra features, Elisabeth Sladen mentions how lighting supervisor Duncan Brown wasn't afraid to use pure colour, pointing out how Skaro's purple sky is lit during a Dalek attack. But these scenes are unusual. To me, *Genesis* is a story designed and lit in black and white. Colour just seems to visually evaporate on-screen – even Tom Baker's costume looks subdued. It's a look that has saved *Genesis* from appearing dated.

Not everything works. No-one comes out of the giant clam sequence very well, and the scenes Sladen picks have a surreal staginess that seems at odds with the rest of the story. There's even a rare design *faux pas* in the appearance of Davros' self-destruct button that looks like a big red buzzer from *Going for Gold*. But these things are completely insignificant when placed alongside the rest of what is an outstanding production, with perhaps the definitive performance from Tom Baker as the Doctor.

DVD EXTRAS

Depending on whether you're a new fan or old, Ian Levine's 60-minute *Genesis of a Classic* either offers you a wealth of new information, or doesn't tell you much more than you probably knew already – despite input from little-heard voices such as James Garbutt and Dennis Chinnery. Featuring a huge list of contributors, things are enlivened immensely by the presence of a few exaggerated stories from Tom Baker. At one point pretending to take a phone call from his first wife, Baker is more concerned in entertaining than being informative. Some of the documentary's best moments come from Barry Letts and Terrance Dicks. Having been the team that originally commissioned *Genesis*, the pair consider what it might have been like if they had made it as well, with Dicks stating that he would have tried to find more areas for humour. Philip Hinchcliffe, meanwhile, admits that he didn't want to do a Dalek story and that he felt lumbered with the project by his predecessors. Overall, this 'Making Of' is a solid piece of work only marred by the six very silly 'Teach yourself Dalek' lessons that seem more suited to a less heavyweight Dalek story than this.

The second documentary, *The Dalek Tapes,* a 50-minute look at the Dalek stories from both the script and production side, also gets into such hardcore fan topics as Dalek design differences and Dalek hierarchy. With contributors including author Kim Newman and actor Nicholas Briggs, the piece seems to run out of steam for the serials made after *Genesis*, leaving stories like *Revelation* (1985) and *Remembrance of the Daleks* (1988) with much less comment than they deserve. Judged on this, *The Power of the Daleks* (1966) seems to be the story most in fashion at the moment, perhaps because of a re-emergence of the creatures' pretend benevolence in last year's *Dalek*. Scattered with a number of surprises, including a *Whicker's World* interview with Terry Nation and some synchronised Dalek dancing, the colourised clip from *The Daleks' Master Plan* (1965) of Brian Cant's Kert Gantry being gunned down by a Dalek looks like a highly successful experiment. Shame about the abrupt ending though – after *The Beginning* box-set used clips from *Boom Town* and *The Parting of the Ways* during the *Inside the Spaceship* documentary, it seems particularly odd that last year's two Dalek stories aren't included in this.

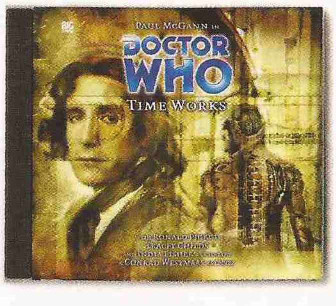
The Tom Baker-led commentary reflects 2002's *The Ark in Space* example in as much as it takes time for Baker to relax into it. Assisted by Elisabeth Sladen, David Maloney and Peter Miles, Miles tackles the story's serious issues while Baker tells jokes against himself. "Nothing's overdone," says Sladen. "I wouldn't say that," says Tom. "Didn't you see my last scene?"

A *Blue Peter* model-making feature completes the selection of extras that offers both quality and quantity.

VANESSA BISHOP

TIME WORKS

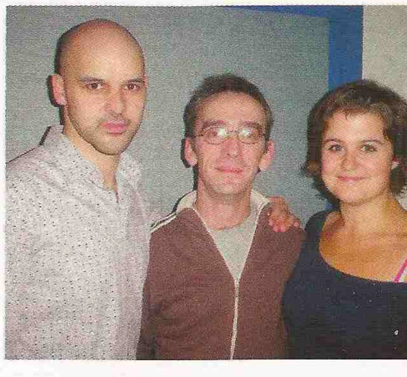
AUDIO DRAMA Big Finish | **BY** Steve Lyons | **PRICE** £14.99 | **OUT** Now



CLOCKWATCHING, CUTBACKS and time-wasting take on sinister double meanings in Big Finish's latest Eighth Doctor audio. The TARDIS brings the Doctor, Charley and C'rizz to a city on an uncharted planet whose population seems to be frozen in time like flies in amber. Soon the Doctor is trapped himself, locked out of the TARDIS and in a different time zone from his companions. His only chance to be reunited with his friends seems to lie inside the clock tower that dominates the city. An hour in the future, Charley and C'rizz discover an immobilised Doctor about to be decapitated by the royal guards – as soon as the clocks begin to tick. To complicate things further, the fearsome clockwork men are stalking the streets, eliminating anyone they deem to be a 'clockstopper'.

Time Works begins with an eerie and evocative first episode. Its scenes of the TARDIS crew wandering the silent city, able to hear the 'winds of time, trying to break in', but unable to affect their surroundings or the petrified people, brings to mind the jumped time track from 1965's *The Space Museum*. But rather than develop this ominous atmosphere in subsequent episodes, Steve Lyons opts for a thinly veiled criticism of faceless companies that work their employees harder every year in pursuit of a few more decimal places on the balance sheet. The mastermind behind this is the Figurehead, who sits like a judgemental chief executive, regarding people as 'organic resource', routine culls as 'staff cutbacks', and the efficiency drive as the only purpose of existence. The ineffectual King Kestorian therefore takes on the role of middle manager, impossibly torn between carrying out the demands of his greedy mistress and looking after the welfare of his subjects, all of whom live in fear of enjoying life in case they are deemed to be impeding the progress of industry towards some unknown and unattainable end goal.

> "Writer Steve Lyons has really considered the implications of what he has created..."

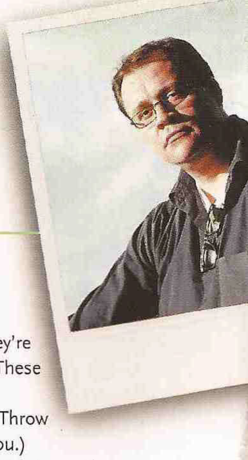


To illustrate this theme, Lyons has the Figurehead talk like a management guru, spouting jargon and demanding management information from her team of 'Data Transcript Clerks'. Elsewhere, the time-obsessed populace has coined some poetic phrases that reflect its existence in the shadow of the clock tower: 'turning their hands' to whichever job is available, and dreaming of fleeing to the heavenly planet 'Languor', to live out 'the rest of their tock'. *Time Works* is replete with the kind of detail that suggests the writer has really thought through the implications of what he has created, giving texture and a lived-in feel to the planet. This is helped no end by some good characterisation, including the weary and wary Kestorian and the reluctantly rebellious Revnon, and fine performances from all the guest actors, particularly Ronald Pickup and Phillip Edgerley, whose characters go through the most significant journeys during the course of the play. Although it isn't the fastest audio, Lyons keeps events moving along at a decent beat in both time zones, so that there are no middle-episode longueurs or a rushed climax. The result is a quietly impressive audio that passes the time very agreeably indeed.

MATT MICHAEL

PRODUCTION NOTES

GO BEHIND THE SCENES WITH **RUSSELL T DAVIES!**



FREE DVD
JAWS
...day April 3 2006
35p
DR SM-WHO-OOCH GETS HIS GIRL!
...ORE KISSES TO COME!
DOCTOR WHO
All
Doctor Who Podcast 1
Doctor Who Podcast 2
Doctor Who Podcast 3
Doctor Who Podcast 4
Doctor Who Podcast 5
Doctor Who Podcast 6

BELIEVE THE HYPE

IT'S WEIRD, WRITING PRODUCTION Notes at this time of year, cos you're just getting into the new series, while we... well, we've gone home. Maybe not *all* of us – stop howling, all you editors, dubbers, FX-folk, back to your cages, back, back! But the actual filming has stopped. Cast and crew have scattered to the four winds, trailing pink pages behind them. So while I sit here wondering how Series Two is doing, let me tell you about the last days...

Tuesday 28 March, and Jane Tranter, the Controller of Drama Commissioning, comes down to look at our new studio. We have big meetings to run through the plots of *Doctor Who* Three and *Torchwood* One, and then it's off to the Millennium Centre for this year's Press Launch. Oh, the hype. The bloody hype begins again. It's a second series, which is harder to hype than a first, so we decide to go for the shrapnel attack, hitting as many targets as possible. Doctor/Rose kiss! Female Doctor! Satan! Contracts! Awards outrage! Why have one headline when you can have five?

I find myself with a modulating voice, ready to adapt to whoever's wielding the microphone. *Wales Today* (deep and lilting) 'It's all so Welsh!'; *Newsround* (light and breezy) 'It's such fun!'; the *Guardian* (fast and wired) 'I'm so angry!'; *The Mirror* (sly and winking) 'More kisses to come!'; *Farmer's Weekly* (oo-arr) 'Apple grass!' Sometimes, the modulation runs out of control. On the *Aled Jones Show* for Radio Two, I find myself saying that I adore something. Adore? *Adore*? Who the hell says adore?! I've never said 'adore' in my life! I spend my next three sentences wondering why I said it. And on the fourth sentence, I'm so obsessed, I say it again, I adore something else! Oh my God. I can't stop. I adore. I am adoring. I'm an adorer.

But it's worth pointing out, there's so much extra to hype – not just Tardisodes and Podcasts, but literally, more *Doctor Who* than last year. More actual minutes, on screen, for you, from us. During Series One, as we learnt how to make the show, and tackled the cold Welsh winter, we found a couple of episodes under-running their 45-minute slot. I think *The Empty Child* came in at something like 41' 58"! Thank God, the Saturday night schedule allows us a bit of leeway, cos it's easy to give *News* or the *Lottery* an extra minute. But this works both ways – episodes can be longer as well as shorter. So this year, we're much closer to the desired running times – more footage, I tell you, more! – with one episode running so long, at 46 minutes, that for the first time, we've dropped the Next Week trail. Which episode? Keep watching!

"AND THAT'S A WRAP – SERIES TWO, FINITO. AND THE LIGHTS GO OUT..."

Illustration
BEN MORRIS

(Let me just add that they're not called trails any more. These days, they're called Throw Forwards. Yes, that's right, Throw Forwards. So. That's told you.)

Anyway! Wednesday 29 March, another day of meetings and final mixes, but in the evening, there's a cast and crew screening of *New Earth* and *Tooth and Claw*. It's party week! And blimey, these people deserve it! I pop along, cos a cast and crew screening is the best audience you'll ever have. They're slightly biased! I have a good time, though I'm quietly horrified too; there are people I've been working with for nine months, and I'm still not sure of their names. Must do better.

Thursday, meetings, etc, and then Friday 31 March, it's the last day of the shoot. I go to the Newport Q2 warehouse for the closing hours – the final scene of this series, and the last thing we'll ever shoot in this space, before the whole production moves. There's not much time or inclination for sentiment, it's work, work, work. Though right at the end, that special, hushed calm does descend, as everyone concentrates on the TARDIS interior for the very last take. The last words spoken are the Doctor's final words from Episode 9, and mighty appropriate they are, too. You'll see. Quite by chance, they just fit. Then it's a round of applause, thank you David, thank you Billie, and that's a wrap. Series Two, finito. And the lights go out.

(As ever, this isn't quite true. For starters, the lights stay on so that Phil and I can nip on to the TARDIS to be interviewed for *Doctor Who Confidential*. I'm the Doctor, he's Rose. And beyond that, there are some FX shots be picked up on Saturday afternoon with the supporting cast of *The Satan Pit*, but what the hell, that spoils a good story; let the lights go out, one by one, let that old, cranky, lovely studio darken and die, like a play, like a film, like it deserves.)

Then it's the wrap party! And here, I draw a veil. Oh, the stories! But it's fantastic, the best atmosphere I've ever known at a wrap. Because these people really are the best. That's not hype, I did all that on Tuesday, this is for real. Best in the country. Bar none. Mind you, there's still far too many names I don't know, and truth be told, wrap parties are for those who've been freezing in a field at two in the morning, so at midnight, Julie and I slip away, into the night, before the kissing starts. We wander down St Mary's Street in the rain, free to walk down the middle of the road cos the police have given up and now fence off the whole thing. We have chips. We queue for a taxi. We go back to mine for a cuppa and watch a bit of *Jaws 3*. Then I wave her off, and start packing for my return to Manchester. And finally, to bed. But it's a restless night, not much sleep, cos the end of Series Two means only one thing.

Series Three has begun. DWM

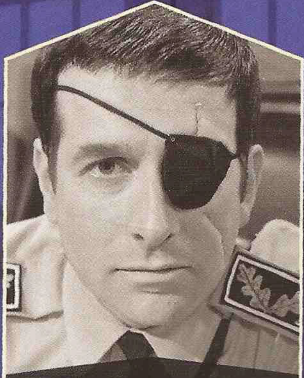
10thplanet

UNIT 37A VICARAGE FIELD SHOPPING CENTRE, RIPPLE ROAD, BARKING, ESSEX, IG11 8DQ ¤ TELEPHONE: 020 8591 5357
EMAIL: sales@tenthplanet.co.uk ¤ www.tenthplanet.co.uk ¤ OPENING HOURS: MONDAY-SATURDAY | 9.30AM-5.30PM

STORE SIGNING'S ¤ ONE DAY EVENTS ¤ CONVENTIONS

Visit our website www.10thplanetevents.com

JON
CULSHAW
SATURDAY APRIL 29



NICHOLAS
COURTNEY
SATURDAY JUNE 24

CAROLINE
JOHN
SATURDAY JUNE 24

JANET
FIELDING
BAD WOLF JULY 8/9

SIGNED PRODUCTS ¤ NEW AND CLASSIC MERCHANDISE

Visit our online store and website www.doctorwhoshop.co.uk

DOCTOR WHO POSTERS

5 Designs Available - 915x610mm (36"x24")
A, B & C : £3.99 each, Plus £1.50 Postage.
D & E : £4.99 each, Plus £1.50 Postage.

DOCTOR WHO AUTOGRAPHS

We have a wide selection of NEW Series and CLASSIC Series Doctor Who autographs including **RICHARD BRIERS, LESLIE GRANTHAM, SARAH SUTTON AND PETER DAVISON** @ £10 each **NOEL CLARKE, CAMILLE CODURI, JIMMY VEE AND JOHN BARROWMAN** @ £15 each Plus many many more on our website!

BBC AUDIO & DVD

BBC DVD
DOCTOR WHO
BBC AUDIO
DOCTOR WHO
THE TOMB OF THE CYBERMEN
THE ORIGINAL BBC TELEVISION SOUNDTRACK
2 x CD

NEW FROM BBC BOOKS

THE STONE ROSE £6.99 plus £1.50 Postage
THE FEAST OF THE DROWNED £6.99 plus £1.50 Postage
THE RESURRECTION CASKET £6.99 plus £1.50 Postage
I AM A DALEK by Gareth Roberts £2.99 Plus £1.25 Postage
ACTIVITY BOOK VOLUME 2 £3.99 Plus £1.25 Postage
REGENERATION STICKER GUIDE £3.99 Plus £1.25 Postage
ALIENS AND ENEMIES £7.99 Plus £1.50 Postage

DOCTOR WHO BADGES

Three Badges for £2.00, Plus £1.00 Postage
TARDIS, DALEK and 'Trust Me, I'm A Doctor'

DOCTOR WHO ACTION FIGURES

Due to limited stocks of these action figures please call the store on 020 8591 5357 or email us on sales@tenthplanet.co.uk, Wave 1 & 2 consist of The Doctor, Rose & K9, the Moxx of Balhoon, Slitheen, Cassandra, Syrocax Leader, Cybermen, Krillians and Werewolf. From £6.99 Plus £1.25 Postage.

THE TOMB OF THE CYBERMEN The CYBERMEN return in this 2nd Doctor story Starring Patrick Troughton and Frazer Hines. Available **SIGNED** by a cast member while stocks last for only £13.99 Plus £1.25 Postage.

GENESIS OF THE DALEKS The Doctor comes face to with the Dalek's creator DAVROS in this classic BBC DVD Available **SIGNED** by a cast member while stocks last for only £19.99 Plus £1.25 Postage.

SERIES 2 VOLUME 1 The 10th Doctor makes his debut in the exciting Christmas Invasion and New Earth Episodes. Available **SIGNED** by a cast member while stocks last for only £15.99 Plus £1.25 Postage.

DOCTOR WHO
Regeneration Sti
Activity Boo
BBC BOOKS
DOCTOR WHO
ALIENS AND ENEMIES
DOCTOR WHO
I am a Dalek
BY GARETH ROBERTS

TRUST ME, I'M A DOCTOR
DOCTOR WHO
EXTERMINATE

DOCTOR · WHO

DOCTOR WHO logo ™ & © BBC Television 2005